DUTY
LATEST

—See Page 3

"LIBELLED LADY"

"MANHATTAN MELODRAMA"

"EVELYN PRENTICE"

"AFTER THE THIN MAN"

"DOUBLE WEDDING"

Year after brilliant year...

"ANOTHER THIN MAN"

"I LOVE YOU AGAIN"

...no brighter star-light has shone on the box-office than theirs! And never has it sparkled so radiantly as in their gay new hit...

"THE THIN MAN GOES HOME"

WILLIAM POWELL **MYRNA LOY**

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(In Technicolor)
THE GREATEST OF THEM ALL

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,101. Thursday, August 7, 1947. Vol. 366.

Churchill's Stirring Speech at Blenheim Palace
See BRITISH MOVIETONE NEWS

Dalton Plan Among Government's Emergency Measures

CUSTOMS MAY APPLY FILM DUTY INSTANTLY FOR AT LEAST A YEAR

But U.S. Companies Make Last Minute Move

EXHIBITORS SAFEGUARDED: NO SUBSTANTIAL REDUCTION IN IMPORTS ANTICIPATED, SAYS THE TREASURY

By KINE. Political Correspondent

AN immediate imposition of an import duty on foreign films is expected to be among the measures which will be announced by Mr. Attlee during the debate on the nation's economic position in Parliament this week.

The KINE. understands that major proposals, designed as an alternative to the tax, have been transmitted from the Motion Picture Association of America, in Washington, during the last few days. They have been passed on to the Government departments concerned, and are thought to have impressed the authorities.

In Whitehall, however, it is expected that a substantial duty on foreign films will be among the measures imposed. Before the debate there was some hope that the Government might announce a film savings target of some specified sum, and leave it to the Industry to make its own proposals. This would leave room for negotiation.

I understand that the Customs experts are ready to apply a duty instantly and it will continue for at least a year.

All foreign films will be involved, but only in the case of the U.S. ones is the duty important.

Power to impose the duty was formally given the Government last week, when the Finance Act received the Royal assent on Thursday.

METHOD OF ASSESSING EARNINGS

Since the duty was first announced, Customs officials have been working out the methods to be employed in assessing earnings of foreign films. They are now confident that they have a satisfactory method.

Kinema proprietors and the film-going public would be safeguarded against attempts to pass on the higher duties by increased prices. Under the Supplies and Services Act, and Defence Regulation 55 A (b), the Government has power to control film prices and stabilise rentals, and this power will be used if and when necessary.

In reaching their decision, Treasury and Board of Trade officials have held frequent conferences with representatives of the film industry here and from the U.S. Chief anxiety in Hollywood is that this duty will be kept on indefinitely and that other countries which are starved of dollars will follow suit.

In the talks between the two countries on this point, the Government has not found it possible to give any assurance so long as the critical economic situation persists.

DEPENDENT ON MARSHALL PLAN

The duration of the duty must depend on whether anything comes of the Marshall plan for economic aid to Europe. The extent to which this plan is successful in putting European countries, including Britain, on a sound economic footing will determine how long this and other restrictions must be continued. In any case, it cannot be for less than a year.

The Treasury is confident that even a high rate of duty will not lead to any substantial reduction in the imports of American pictures. Possible results of the imposition of the duty, it is thought in Whitehall, would be the return of the single-feature programme. Reissues and repertory seasons may become common. The demand for British films will increase, but the annual output of the home industry cannot be expected to rise above 60 films for some time to come.

Every assistance will be given to the production industry by Govern-

Continued on page 21

B.F.P.A. DISCUSSES DOLLAR CRISIS

THE British Film Producers' Association met last week and discussed the complications of the dollar crisis and the possibility of an import duty on U.S. films.

Sir Henry French, Director-General, said that the matter was deferred until the Association's next meeting.

Producers may be asked to pool information about actual earnings, particularly in the U.S. market, for confidential use by their Association in its official dealings.

This follows directly on the recent conflicting reports on what is happening to British pictures in the States.

Ellis for Pathe

A. G. (Chick) Ellis, who has been with Warner Brothers for 21 years, and is now controller of sales promotion, has resigned from the company.

He has joined Pathé and starts next week as second in command on the sales side under Joe Marks.

PARALYSIS:

Health Order May Close Some Kinemas

KINEMAS—and particularly the Saturday morning children's club shows—may be asked by the Ministry of Health or by local Medical Officers of Health to close down in certain isolated instances as a precautionary measure during the outbreak of infantile paralysis.

An official of the Ministry of Health told the KINE. this week that the outbreak of the disease is more severe than in past years, and that there is a possibility of it reaching serious proportions towards the end of September.

The Rank Organisation is prepared, however, to deal promptly with any suggestion from local or national medical authorities.

Sydney Box Film Banned in U.S.

Sydney Box's recent film, "The Brothers," has been turned down by the M.P.A. The KINE. learned this week that it has failed to get the Production Seal.

Mr. Box is leaving for America this week-end and has business in New York.

If time permits, he may meet Joe Breen, who administers the Production Code, in Washington or Hollywood. It is hoped that the picture will eventually be passed for American showing, possibly after modifications.

"Dear Murderer," another recent Box film, has been banned in Eire but the commercial importance of this is not great.

Technicolor Rumour is Denied

There is no truth in the American report that Kay Harrison, managing director of British Technicolor, is to succeed Dr. Herbert T. Kalmus as president of the American organisation.

Mr. Harrison told the KINE.: "I wish emphatically to deny the report which has caused embarrassment to both Dr. Kalmus and myself."

Mr. Harrison said that the £500,000 extension to the company's British units will be in operation early next year. It will double the Technicolor output.

As from August 1, prices of Technicolor in Britain have been reduced as a result of the lessened cost of production.

KINEMATOGRAPH WEEKLY

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THE INDUSTRY'S ATTITUDE

WHAT is the attitude of the Industry, as a whole now that an import duty on films seems to be inevitable, and, indeed, may even be imposed as a result of the important debates in Parliament this week?

Surely, it is this:—

No section of the Industry wants such a duty. Obviously, the renters do not want it. The exhibitors, equally, are suspicious of it, for they are sensibly afraid that it may not be possible to prevent it being passed on, and it may thus become a charge on their box-office.

They are naturally fearful, too, of any step which may upset the traditions of their trading, built up over so many years. They want their film market to be as free as possible.

The effect of the tax on British producers is the subject of a special article in this week's KINE.

But the duty, assuming it is imposed, will be the result of an economic crisis as serious in its way as was Dunkirk. The whole standing of Britain as a first-class power is in danger; so is the whole standard of living of its citizens. We are all in the problem, and it is bigger than any one of us.

The Industry then, while deploring any such taxation from its own point of view, will accept such duties in the national emergency and will loyally continue playing its part in maintaining public morale.

The Industry has never been lacking in its sense of public responsibility, and if a decision is taken to impose the duty the trade will fall into line, however reluctantly.

It will hope, however, that conditions will improve quickly—and that an emergency duty will be scotched as soon as possible. It will hope, too, that its programmes are left alone.

THE two words which emerge from all the speculation about the proposed films duty are: how much?

At the time of writing, Mr. Attlee's proposals are still a Cabinet secret, to be disclosed during the important debate in Parliament.

SO, before the event, I can only say that the overall picture as far as the film industry is concerned seems to be developing on three lines.

1. There is the extreme view on the one side that a hard tax will be imposed without qualifications and no possibility of negotiating.

2. There is the opposite view—that the American proposals known to have been transmitted to Whitehall over the week-end may receive favourable consideration.

These are believed to consist of a promise to guarantee British returns from America up to a certain figure and to reduce dollar remittances voluntarily by an agreed amount.

3. The final view—and it was one which was gaining ground when I went to press—is that the Government intention is to announce what it wants to save in target form and to invite the industry to suggest ways whereby the saving can be achieved.

This, of course, would offer a wide field for negotiation.

ONE way and another it is pretty obvious, for this industry, that austerity is just around the corner.

THE K.R.S. has turned down all ideas of co-operative booking once more.

This decision was to be expected, for without a doubt the most influential voices in the Society are all against any modification on this subject.

A few days before last week's meeting I heard some inside talk which suggested that one or two members were prepared to modify their attitude, and it was suggested to me that at least one American company considered that the time was ripe to change policy.

The big guns, just as I expected they would, prevailed,

IN the old days when the co-operative booking problem last reared its head as a front-line Trade danger it was known—and perhaps rather better known—as collective booking.

Indeed, Dave Griffiths, who has just been elected president of the K.R.S., used this expression in a speech back in 1940 when he was handing over that same office to the late Sam Smith.

I suggest that "collective booking" is altogether better, for co-operative booking can be confused with the business of booking to co-operative societies which already goes on in the Industry.

Let us get back to the words as Dave Griffiths originally used them and thus avoid the political snags in the more modern phrase. The problem is quite complicated enough as it is.

THE election of Dave Griffiths as president solves a very real problem for the K.R.S.

Dave has the best of both worlds. He is British—to be more precise, Welsh—and his long trade association has been, and as a matter of fact, still is, largely concerned with American production.

Like his predecessor, R. P. Baker, "D.G." served four years as president of the K.R.S. It was during a most difficult period which included the prolonged negotiations over the Cinematograph Films Bill of 1937. Under these circumstances his appointment now cannot be considered fortuitous.

It was in recognition of his efforts in his campaign against the proposed Budget taxes of 1939 that he was elected an honorary member of the K.R.S.

FROM the States comes the latest rumour that Dave Coplan is leaving U.A.

When I asked Dave for the low-down on this, he replied with a blunt denial.

It is not the first time his resignation has been rumoured, and I do not suppose it will be the last, but I don't think he loses any sleep over it.

I WAS never impressed with the story emanating from the U.S. that Arthur Rank was bidding to buy United Artists from Chaplin and Pickford.

I do not know what it would cost to buy U.A. or whether an outsider would even wish to buy it. The company owns an international string of renting offices, a not very big Hollywood studio and a few theatres.

BUT I cannot for the life of me see why Mr. Rank should want to buy the company, what he would gain by having bought it, or why the Treasury should permit him 50 cents even for its purchase. So the story struck me immediately as being completely absurd.

The crisis in the firm's affairs is now over. Knowledgeable Gradwell Sears is enthroned as new president. Let us wish them success now the headlines have blown over.

FROM Fay Allport I learn that Frederick Spencer, of the M.P.A., will be going through London in a few days' time on his way to India.

He is going out there on official business for the Americans.

Another man who will be going through town shortly is Cheever Cowdin, of Universal.

ARTHUR S. ABELES, Jnr., newly appointed executive assistant to Max Milder, managing head of Warner Bros., has arrived in London, is staying at the Savoy and is getting his bearings in Wardour Street.

Abeles is over here to lighten some of Milder's burden, for our Max has been a very overworked man for some time. I suspect he is one of those people who positively hates relaxing.

Abeles is only 33, and has been

LONG

for some time in South America for Warners. He has had a number of important appointments in the company all of them in South America, Latin America and the West Indies.

EARL ST. JOHN, who is one of John Davis's right-hand men in the J. Arthur Rank Organisation, is shortly going back to the U.S. on his first visit for 12 years.

Earl, of course, was Paramount's head theatre man in England for a long time, and as such is one of the best known men on the exhibiting side of the business.

Of recent years he has gone over more and more to production, and he is now a key member of that inner circle which determines the policy of the Rank studios.

SIDNEY BERNSTEIN is due back in England at the end of this week, and his company, Transatlantic Pictures, is now in production. Alfred Hitchcock is his chief partner.

I hear that Bernstein and David O. Selznick have been seeing quite a little of each other in Hollywood.

It is suggested—no more than suggested—that Selznick, who still hankers for a world-wide releasing organisation of his own, would like Transatlantic as one of the products he would handle. Your guess is as good as mine.

SLOWLY but surely, the implications of staggered working hours on a national scale are percolating through into this industry.

And it can be said at once that as and when staggered hours become a national matter there will be plenty for exhibitors to think about, even though many industries—steel, the mines, and the Post Office, for instance—have worked this way for years.

As you know, the spread-over of hours is part of official policy in the economic crisis, and is designed to shed the electricity load during what are now peak periods.

IN practical kinema terms, this may mean that patrons may want new programme times.

If a man is working from very early in the morning until mid-afternoon he will not want to go to the last house of the movies. If a woman is working a late shift she will want to patronise earlier shows.

The position is very fluid and no one yet can say with certainty what pattern will emerge.

BUT there is one point which will give the industry an awful headache.

If we find that programmes have to be spread over a longer period, and if we get local licensing permission to make this change, then we will, in effect, be earning the same amount of

SHOTS

money for a much greater working time.

It is not likely that the number of kinemagoers will be increased; it will only be that they will be spread over a greater number of hours.

This might mean theatre staffs working in relays, a fine way of bumping up the overhead without increasing the returns. And what a headache to find extra staff.

What a life! But let us be cheerful. It hasn't happened yet.

FRIENDS of Jules Simmons, who resigned from his executive position in Anglo-American at the changeover when it went from Jackson to A.B.P.C., will be interested to know that he has several schemes on the *tapis*.

First, he has just taken over a small private company, Unicorn Pictures.

For them he is producing a film based on an important law case, on which he is working in collaboration with Edward Wooll, K.C., author of that far-famed play, "Libel."

OUR Jules, however, is a renter first and foremost, and it is in the distribution end that his talents will continue to find chief expression.

I have an inside tip that he will shortly be fixed up as London representative of one of the top international production concerns. From this, much may flow.

THE feeling of personal loss experienced by Sussex exhibitors at the retirement of Dan Benjamin, a previous chairman of the branch, will be shared by most of us in the Industry, with which he has been associated since the early days of 1916.

As manager and subsequently managing director of the Haymarket, Norwich, Dan became one of the most prominent exhibitors in the Eastern counties, and there were few Trade controversies of those days upon which he did not speak with authority and to the advantage of the C.E.A.

THE first to obtain a Sunday opening licence—at Maidstone in 1932—Dan's interest in the subject never lessened, as my readers will appreciate. He had a letter on Sunday opening in the KINE. last month.

Dan tells me his retirement was unexpected even to himself, and until a week ago, when Jacey's Cinemas, of Birmingham, made an offer for the Princes at Brighton, he hadn't thought of it.

The opportunity, however, was there, he added, and, at 63, he thought he was entitled to a little rest. But I suspect that his work for the Royal Sussex Hospital will take up more of his time than ever.

TALK goes on that the mercurial del Giudice is setting up a very good deal for himself with Associated British Picture Corporation.

No contracts are signed and there is no official backing for the story.

But there is seldom smoke without fire in this business.

A NUMBER of kinema properties are in the field and a number of sales have been made recently.

There are some more in the offing.

My information is that there are still a limited number of buyers prepared to pay top boom prices, and, not unnaturally, a number of people prepared to sell out at the top figure. If we do run into a slump, though, some of the optimists will get some very nasty headaches.

I heard only the other day of a man who offered £10,000 for the lease of a small independent theatre—which represented approximately 20 years' purchase of the profits. The owner was so flabbergasted that he read his man a lecture in film economics.

I AM not one of the people who always slam A.C.T. But it seems to me that the union was entirely out of step in its peremptory attitude to the Screenwriters' Association, and I am glad to see that the B.F.P.A. is refusing to kowtow to Soho Square in this matter.

Here, roughly, is the position: A.C.T. was claiming the right to represent script men over wages agreements and such like, but the Screenwriters' Association is strongly opposed to this; it has pointed out that many of its members are professional people of high standing whose contracts can hardly be considered to fall into line with normal union requirements.

THE screenwriters themselves are extremely hot under the collar against what they consider to be the uncalled-for pressure from A.C.T.

The feeling among them is that the union has no claim at all to represent them, and although some screenwriters are A.C.T. members by reason of the fact that they are also film directors—I am referring to people like Launder and Gilliat—the number of whole-time continuity writers who belong to A.C.T. is not more than half a dozen.

The battle is now over. The screenwriters won.

TWENTY-ONE years ago next week, A. G. Ellis, known up and down Wardour Street as Chick, first went to Warner Brothers as a local representative.

Since then he has been branch manager in a number of areas, and of recent years has been controller of sales promotion.

He is now moving across the way to Pathé, where he will be assistant to Joe Marks.

Thus ends twenty-one years with one company. Let us wish Chick a happy twenty-one years with Pathé.

FREDDY WEST, much-travelled head of Eagle-Lion is back in the street after a rather nasty illness. He was smitten with internal trouble when on a visit to Oslo recently and came back to town under doctor's orders.

I believe he was ordered a long rest, but you known what these Eagle-Lion people are.

He has taken comparatively little time off, and is now out and about again. I wish him a speedy and complete recovery.

BANK Holiday business registered variable on the box-office barometer. Holiday crowds did not fill the seaside towns as was expected. But there were many bright spots. Arthur Brown, G.-B. theatre controller, tells me that the week-end release of James Mason's new film, "The Upturned Glass," started with exceptionally good business. Some seaside houses cleared £700 on Monday alone.

ARTHUR ABELES

DAVE COPLAN

EARL ST. JOHN

DAN BENJAMIN

JULES SIMMONS

CLOSE-UPS

by SCREENCOMBER

Press Reception

NOT to be outdone by the Rita Hayworth Press reception, Al Boloney, celebrated Publicity Ace, staged a truly staggering affair to greet Sonia Socklavaritch, "The Bernhardt of the Bronx." A salute of 21 guns announced the arrival of the famous star at the Splendiforous, where the massed bands of the Brigade of Guards played a march of welcome. Overhead, squadrons of low-flying fighter planes dived and swirled in salute. Amid the roll of 100 drums and the blare of a triumphal fanfare, the Toastmaster announced: "My Lords, Ladies and Gentlemen, pray silence to receive your distinguished guest of honour, Miss Sonia Socklavaritch." Even the blasé critics dropped back respectfully as Sonia swept into the luxury suite and fell smack on her kisser.

Appeal

WHY doesn't somebody start a Society for the Prevention of Cruelty to Columnists? Or why don't some of you mugs who read this column write in and complain about it? Personally, we've only got to write it; the idea of having to read it would shock us with horror. Yet we know quite normal people who read it, although they are a bit vague when we ask them what it is all about. Our Editors—they had just topped the 106 mark at the last census—think it is funny because they just don't know what it is all about. We hold the same views about their leader column. If only somebody would have the humanity to write and tell them what a lot of drivel they were publishing they might eventually be persuaded to stop publishing the darned thing, and life for us would be all that happier.

New Role

JAMES MASON will not, after all, play a split personality in his newest production, "The Upturned Mug." In this subject he will appear as a split infinitive, haunting the dope sheets of the Wardour publicity chiefs. In this capacity, Screencomber has been called in to expertly advise on the complicated business of splitting the infinitive.

A Komiker!

AT least one newspaper wit makes this column by sheer merit. Whatever do you think he said, when he was finally let on to the set of "Hamlet"? He said "Get ready boys to laugh your bloomin' head off," yes, he did. He said, "Oh, ha! ha! ha!" He said that, oh dear, oh dear, that down at Denham they were laughingly nicknaming it "Omelette." Maybe that's why Laurence Olivier has been keeping the Press off the set.

THE PRODUCER AND THE DUTY

Death Knell to Super Budgets May Be a Good Thing Too

by CONNERY CHAPPELL

THE man who goes through life expecting the worst is seldom disappointed. He usually ends up with an overdraft and an anxiety neurosis. His opposite number, the gentleman with his head in the sand, it liable to be kicked in the tail. His, too, is the wrong view. Between them is the man who likes to call himself a realist and who is automatically accused, at times like these, of being pessimistic.

Translating this into practical film terms, it can be said at once that while there is never any sense in looking for trouble, he would be a foolish fellow indeed who did not now accept the overwhelming probability of an import duty which may profoundly affect the elaborate balances of trading, built up over so many years.

With the overall picture we deal in a leading article; let us here consider what such a tax will mean—to British film producers.

Let us assume that the tax is imminent and that it is designed to ensnare a great many dollars which are now transmitted, as sterling, out of our meagre national account book. In taking this out-and-out view, that the tax is here or hereabouts, we may possibly be jumping the gun; things may not be quite as bad as that. But there is no harm in postulating such a development—when it looks so likely.

Those Affected

In theory, of course, the tax should only concern one portion of the Industry—the American renter. In practice, it will certainly concern the British producer.

We may assume that it will affect the average exhibitor only in so far as it shifts and reshapes renters' outputs. We may be sure that financially it will not affect him at all, for it is unthinkable that the tax will be capable of being passed on. That would defeat its own purpose. It is not a tax designed to prise more cash out of the film Industry; it is not intended to bolster internal revenue. It is meant solely to reduce sterling remittances into dollar areas. Providing it produces a formula which will reduce the renters' transmissions of credits at a time of national economic crisis, it will have served its purpose. It is not intended to penalise—although the London office of the American renter will not unnaturally feel that it does very emphatically penalise him.

Now the first great practical effect this tax would have on the British producer is that it would shut the door on the American market, about which so much has been written. This, of course, is unless the duty is offset by some balancing arrangement whereby the Americans are encouraged to show our films over there in return for extra remittances from this country. But to keep the argument to basic essentials, let us ignore this complication.

THE U.S. market has always beckoned, too often like a mirage, to the British film man, and in his efforts to capture it he has spent vast sums of money. The thought of those American screens has made him restless, discontented with his lot at home.

Why would the import tax close the American market? Because the Americans, feeling naturally piqued, would want to retaliate against us? Hardly. That is an oversimplification. It is also uncharitable.

● With the door closed to the United States market, our studio Industry will suddenly find itself wooing its own home market.

* * *

It is true that one tariff wall invariably begets another, and that discrimination against one thing results always in measures against something else. And it is obviously true that the Americans by this tax would not be put in the mood to give us every encouragement.

U.S. Profits Here

But the reason is deeper than that. The British market represents a convenient and sizable slice of Hollywood profits. There is a lay Press tendency to simplify and to say always that without Britain the American producers would not make a profit. It would be more true to say that a substantial decline in remittances from Britain would seriously reduce profit margin and cause Hollywood studios to review their production budgets. With such a decline in view, following on the import duty, the Americans would be forced immediately to concentrate much more on their home market.

With their revenue reduced abroad, they would immediately be compelled to get every minute of available playing time on their own screens.

Hence the freeze on the British producer. The American Industry, in general, just could not afford him. He would have to go.

This explains why, in one deal concluded not long ago between British and American interests, the Hollywood company, with well-informed foresight, inserted a clause cancelling a proposed distribution deal in the event of such restrictions as these being imposed.

Internal Problems

Right. It is as near certain as November fog that the proposed tax would settle the British battle for the American market, and settle it against the producer.

This raises immediately many internal problems.

What would happen to the picture projects designed with one eye on the American box office—the recruiting of the Colberts and the Crosbys and so on for British films?

What would happen to the top-budget pictures, conceived so lavishly that their only hope of getting their cost back is from sizable remittances from American screenings?

What would happen, again, to the gentlemen's agreements concluded by the Rank group in certain recent months, to the Korda deal with Fox, to American production in this country, to the building of American studios here, to such projects as the cosmopolitan Transatlantic Pictures, now making its first film in Hollywood?

All these things, in their various ways, are profoundly affected by the proposed duties. They will require reshaping.

What, again, would be the effect on the average British producer of that new A.C.T. agreement, which will bump up costs so very heavily—at a time when a duty on another country's films would compel us to cut our budgets to suit our own internal market?

These questions will require urgent answering in the next few months—if the tax goes through.

We can agree on one thing. The import duty, by substantially closing the American door on British product, will put a temporary end to the £700,000 British film. It may even put an end to the £250,000 one.

And there will be many who will read the notices in the obituary columns, but few who will turn up to mourn at the funeral. It is remarkable how few people really believed in the £700,000 British film, although most of them were too cagey to say so.

Did They Pay?

Looking back on it, did the top-budget films really get us anywhere? I suggest they did not. It may well be—nobody on the outside can be dogmatic about this—that the three most expensive films ever made in England failed to get back their production cost. It is pretty certain that in the aggregate they paid no dividends. Yet cash and kudos were alike earned in abundance by "Henry V" and "Great Expectations," which, although expensive, were substantially cheaper.

If and when the import duty is clamped on there can be no more super-budgets roaring up around seven figures.

Instead, this expanding studio Industry of ours will suddenly find itself wooing its own home market. And the change, in the long run, may be a very good thing—for it is a fact that the films in the past which have built industries and won great reputations have more often than not been comparatively cheap ones.

The Modest Way

You challenge this? The old German Industry was established during days of national bankruptcy, when men with little or no cash in hand went out and made films like "Warning Shadows." The modern French Industry was founded by the modest work of such men as Clair, not by the rococo romances of an earlier school. In England "Caesar and Cleopatra" did much less for an expanding Industry than "Brief Encounter," and very, very much less than some of those thoughtful films they are turning out at Ealing.

Cash cost has always been a poor yardstick. Hollywood knows that, although its advertising copywriters are forced to forget it every now and then. It does not follow that Selznick's latest film is better than "Gone with the Wind" merely because it cost more.

Basing values on cost, indeed, has always been bad for the international film Industry. It has resulted in the forced boosting of

Continued on page 21

PRODUCERS REFUSE A.C.T. THE SCENARIO GRADE

Unions Stem Crisis By Acceptance

THE British Film Producers' Association told A.C.T. last week that it could not agree to the inclusion of scenario and screenwriter grades in the new features agreement. That was the direct cause of the two-day crisis which at one time led to a strike-action call from some of the union leaders, writes a KINE. reporter.

But A.C.T. gave in over the week-end.

Not, however, without reservations. The union, Bert Craig, organiser, told the KINE. this week, still claims the right to organise these employees. It is treating the whole matter on a *pro tem* basis.

The producers, it is understood, refused to acknowledge the union's right to negotiate for these grades because the majority of writers operates through its own Association. The Screenwriters' Association has refused amalgamation with A.C.T. on two occasions.

The new features agreement—which provides large salary increases for lower grades and considerably improved working conditions—was signed last week by Sir Henry French, E. W. Wingrove and H. Francis for the producers and by Charles Wheeler, Sydney Bremson and Bert Craig for A.C.T. It is to be endorsed this week by Arthur Rank and George Elvin, general secretary of A.C.T.

Travellers Across the Atlantic

Arrivals in the U.S. from Europe last week were Mr. and Mrs. René Clair; playwrights Noel Coward, John Van Druten, Alfred de Liagre and Diana Wynyard.

JOHNSTON'S NEW PROPOSAL

Guaranteed Payments to All British Producers

ERIC JOHNSTON, president of the Motion Picture Association of America, who returned to Washington recently after interviews with members of the British Government, has now completed the rough draft of his counter-proposals to the film import duty that is threatened on U.S. films in Britain.

It is understood that his proposals are twofold—that the American film Industry will guarantee British producers minimum remittances for British films shown in the U.S. and that a voluntary ceiling would be imposed on film remittances from Britain to America.

The plan would reduce the film dollar deficit in two ways. It would increase the British earnings and stabilise them in America and it would reduce the drain from London.

The two figures could be adjusted to strike a credit balance that would be acceptable to the British Chancellor of the Exchequer.

The playing time on American circuits would, under this plan, be open to British film producers and not to any one group. The method of determining which British films should be involved would require to be worked out later, possibly by some such organisation as the British Film Producers' Association.

The partial blocking of remittances from England would mean that the American companies could draw up to an agreed amount on British profits but would have to hold back the remainder until Britain was in a stronger financial position.

Mr. Johnston is understood to have made these proposals to a meeting of his members in Washington last Wednesday night.

GRADWELL SEARS

SEARS ELECTED PRESIDENT OF UNITED ARTISTS

Sequel to Producers' Walk Out Threat

THE crisis in the affairs of United Artists reached its turning-point over the week-end with the appointment of new executive officers. Sales manager Gradwell Sears, who has recently returned to America from England, has been elected president, and Arthur Kelly is vice-president. Edward Raftery resigns the presidency to return to law practice. He will continue to act as U.A.'s counsel.

These appointments came when U.A. affiliated producers, such as Benedict Bogeaus, were threatening to withhold their product until the affairs of the company were reorganised. Their contracts would not permit them to release through other channels, but they were reluctant to turn prints over to U.A., and they figured that in this way they could bring about a receivership if Schenck intervention did not succeed in breaking the deadlock established by the break between Pickford and Chaplin, each controlling 50 per cent. interest.

All last week, Joseph Schenck, once president of United Artists, was endeavouring to fix up peace moves. He was reported to have full power of attorney from Mary Pickford to reorganise the firm, select a new president and other officers, and vote her stock in any and all situations.

Similar power was expected to be given Schenck by Chaplin, but the latter's power of attorney limited Schenck's role to the selection of a new president. In these circumstances, Schenck stated that he preferred to bow out of the picture.

With the arrival of sales manager Gradwell Sears from England, the report was that loss of Rank circuit playing time in Britain was the gravest blow yet. Sears is meanwhile attempting to ease the feud between Chaplin and Pickford.

RANK AND TELEVISION

Licensed, But Not for Commercial Purposes

A POST OFFICE spokesman told the KINE. this week that the Arthur Rank Organisation has now been granted a television experimental licence. These licences, he emphasised, do not allow holders to operate for commercial purposes.

Rank, at a full-dress Press conference ten days ago, said that six West End kinemas would be equipped with television by the autumn.

An official B.B.C. statement issued this week says that: "The question of showing B.B.C. television programmes in kinemas is still under discussion with representatives of the film Industry through the medium of the Television Advisory Committee."

A B.B.C. spokesman told the KINE. that the Corporation has a copyright in the relay of all its programmes—including such items as Royal tours or news shots of national events. He added that:

A B.B.C. official said that the Corporation was concerned only with providing programmes for home consumption. It had no objection to programmes of national interest being relayed to larger audiences, but this was a matter of policy for the Government to decide after it received the Television Advisory Committee's advice.

He pointed out that should relays be arranged with the B.B.C., film interests will also have to arrange separate contracts with such people as prize fight promoters. This may be more difficult.

The B.B.C. television screen was 405 lines, which technicians did not consider adequate for large screen work. He had seen some recent large screen relays of B.B.C. shows which were "very good."

Dexter's Eyesight Injured

Gain Dexter, Warner Brothers' director of publicity, has met with a serious accident to his eyesight. He was on business in Paris this week and, while reading a newspaper, the wind movement set up by an aircraft caused the paper to blow into his eyes. The newspaper cut one eyeball and damaged his other eye.

A Warner Brothers' man told the KINE. that the doctors are hoping to save Dexter's sight.

Mighty Tough in the West for British Pictures

IT will be tough going for British films in the Middle West and the Southern States. That is the verdict of exhibitor reports now reaching New York and transmitted to the KINE. in London. They emphasise the earnestness behind Herbert Wilcox's warning note, sounded in his important article in last week's issue of this journal.

Exhibitors, recently visiting New York for conferences of their various associations, have been quoted as emphasising the wide gap between quality and box-office values.

But Robert J. Benjamin, president of the J. Arthur Rank Organisation, and W. J. Heineman, sales chief for Rank product at Universal International, have been optimistic and have said that progress so far has been more than gratifying.

Heineman has acknowledged his sales problems, but believes these are surmountable.

Meanwhile, L. F. Wolcott, who is chairman of the Allied Independent Theatre Owners of the States of Iowa and Nebraska, has issued a severe attack on British pictures and has said they have always been "poison" in the Middle West.

"They won't get a dime in the grass roots," Wolcott writes in his association's journal. He alleges that Hollywood's worst B's are better than Britain's triple A's, and that small-town exhibitors should certainly not buy foreign films at any price.

He also alleges that the British accent makes the pictures incomprehensible.

This theatre association is the second exhibitor association to slam British films in the last few weeks. Eastern Pennsylvania exhibitors attacked them strongly not long ago.

Among the reasons, once again, were lack of names and star values and the British accent.

ODEON MAKES AREA STAFF CHANGES

There were three Bank Holiday Odeon promotions, all of which operate from Monday, August 4:—

W. Simpson, who is at present assistant theatre controller, is appointed theatre controller for the North-Western area.

F. R. Hosier is appointed assistant theatre controller for Western Control, of which area L. V. Crews is the controller.

G. V. Jelly, assistant theatre controller for Western Control, is transferred to the London area, in the same capacity.

There are 20,300 television licences in Great Britain and Northern Ireland.

B

B.F.P.A. Anxiety Over 44-Hour Week—Output Jeopardised

"TOO GENEROUS TERMS IN THE A.C.T. FEATURE AGREEMENT"

THERE were two major developments over the week-end in the B.F.P.A.'s attitude to the present economic crisis within the Industry.

Director-general Sir Henry French called a shop-steward meeting of all Pinewood employees to say bluntly: "There is a great deal of anxiety among my members, chiefly regarding the 44-hour, five-day week. Everyone realises that output cannot be maintained in 44 hours which has hitherto required, on the average, 50 or 54 hours."

At last week's B.F.P.A. meeting members again rejected the A.C.T. features agreement on a point of principle: this was settled over the week-end, as reported on page 7. But while union officials, in the absence of general secretary George Elvin, were trying to reconcile their view with that of the employers, Sir Henry French went to Pinewood on Thursday, where he gave a series of talks—lasting nearly all day—to union officials and management representing all aspects of film production.

He was leading a B.F.P.A. delegation which explained to the studio staff how the new agreements, scheduled to come into operation by August 18 will operate.

Guarantee Clause

Sir Henry pointed out a clause in the agreements with all three unions that producers and employees agree to "ensure that film production will be maintained as effectively in 44 hours as hitherto in 47 hours, and the terms of this agreement shall be jointly reviewed in the light of experience after 12 months from the date of operation."

He hinted that there may be some discontent when the full terms of the A.C.T. features agreement are known. Some workers may feel that the B.F.P.A. has given too generous terms. (An analysis of this agreement appeared in the KINE. exclusively on June 5.)

The studio men were told that if pictures which have taken 12 weeks on the floor are going to take 15 weeks in future then the plan is doomed to failure.

Some overtime will be worked under the five-day-week plan, but only by previous agreement, before shooting begins, between unions and producer.

"Too Quickly"

Interviewed by the KINE. over the week-end, Sir Henry endorsed his remarks to the studio employees.

"Some of my members think that we are now going too far and too quickly and that the economic position of the Industry will not stand the strain to be put upon it by these new agreements. They realise that the agreements have been negotiated in a period extremely favourable to the workers' side," was one of his comments.

The wage schedule for the five-day week for N.A.T.K.E. and E.T.U. men, for example, gives a basic wage of £7 17s. 6d. to carpenters and painters. A plumber's mate will receive £7 3s. basic and a general labourer is scheduled for £6 6s. A construction manager in a grade one studio is guaranteed a basic wage of £15. Overtime, which in many cases will operate on Saturday and Sunday, will be paid on the existing basis.

Sir Henry admitted that the whole question of increased production costs is vitally linked with the current dollar controversy. British producers are more than ever anxious to gain world markets.

Planning trips to Europe are Jeffery Bernerd, one-time Gaumont-British producer, now with Allied Artists, who is leaving on August 27 to supervise two months of background shooting for "The Maze" in England.

RANK IS PRESIDENT FOR FIFTH TIME

27 Companies are Members of B.F.P.A.

ARTHUR RANK was re-elected president of the British Film Producers' Association last week. He has held that office since 1943 and the resolution moved by Ealing and seconded by Cromwell expressed the members' wish that he leads them during the next twelve months.

Twenty-seven member companies were elected *en bloc* to the executive council.

The meeting of the new executive followed. It started by reappointing twenty committees, and sat in conference until six o'clock—by which time all the items on the agenda had not been discussed.

The three main standing committees are: Finance and General Purposes Committee, Major R. P. Baker (chairman), F. W. Baker, Spencer M. Reis, H. G. Boxall and Mark Rubens.

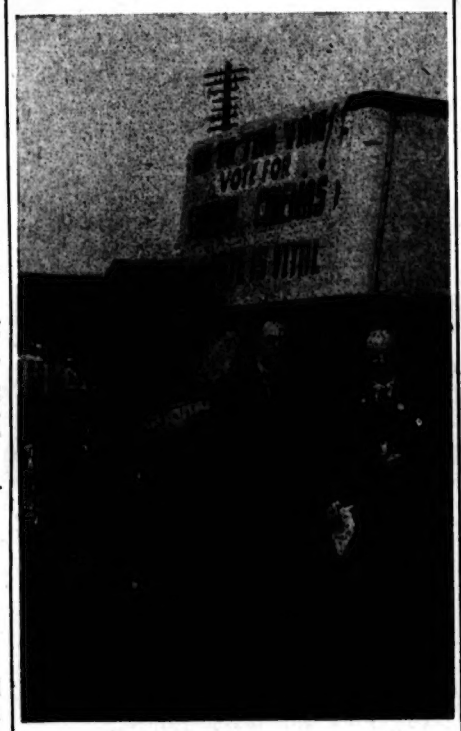
Personnel committee, Sir Henry L. French (chairman), H. G. Boxall, Spencer M. Reis, Tom White, Sydney Box and G. Blattner.

Export committee, Sir Henry L. French (chairman), George Archibald, R. P. Baker, F. W. Baker, L. H. Jackson, Sir David Cunynghame, Sir Arthur Jarratt, Josef Somlo, Steven Pallos, together with representatives of British export organisations.

The ordinary business of the monthly meeting of the executive council included recommendations from Finance and General Purposes committee, which included the provision of the necessary funds to alter the new offices of the Association at 49, Mount Street, and a recommendation that an application for membership from Shepperton Productions be accepted. This company was admitted to membership and elected to the executive council, its representative being Sir David Cunynghame.

A progress report was received on the negotiations with Actors' Equity for a proposed standard agreement for film artists.

The annual general meeting of the shareholders of British Commonwealth Film Corporation was held on the same day, when the directors' report and accounts for the year ending March 31, 1947, were formally approved. The retiring director, Robert Clark, was re-elected and the corporation's auditor reappointed.



Prominent participants in Hinckley's Sunday Opening victory. Mr. Walker of the Odeon and Mr. Ludlow of Clifton Theatres

NOTTS S.O. PROVISO

Two Shows Only Starting 4 p.m.

WHEN the Sunday opening was discussed at a meeting of the Nottingham City Council, Coun. A. E. Greenaway said that when licences were issued there should be a proviso that no kinema should show films before 4 p.m., and that only two performances should be given. The chairman of the committee promised to have the matter raised at the next meeting.

S.O. Compromise: Church Service in Kinema

If a proposal made by the Rev. J. M. Shaw, Rector of Rossington, near Doncaster, as a compromise to Sunday opening is accepted by the exhibitor and the general public, the whole of the parish church congregation and choir will occasionally go in procession from the church to the kinema after evensong and attend a further service in the kinema.

Mr. Shaw also suggested that suitable films should be shown and also that there should be a ten-minute break in the programme for a short service and a hymn.

Wrexham Votes "No"

Wrexham Town Council, on July 29, by 17 votes to 4, defeated a proposal for a poll of the electors. A petition in favour of opening had been signed by 1,476 persons.

SUTTON-IN-ASHFIELD, NOTTS.—Poll. For, 3,433; against, 1,125; majority, 2,308. Only 17.3 per cent. of the electorate voted.

Dr. James Welsh and Sir Alex. B. King are members of the new Publicity Panel for Scotland organised by the British Council. Function of the new body is to advise on aspects of Scottish life.

M.P.A.'s NEW CODE TO CLEAN UP ADVERTISING

"Besmirched Because of the Acts of a Few"

THE Motion Picture Association of America will clean up film advertising. At a meeting of directors last week it was decided to change the functioning of the Advertising Advisory Code, which has operated since June, 1930, "to apply similar high principles to publicity and exploitation as the Production Code applies to the content of motion pictures."

New provisions will cover radio copy and advertising agents. M.P.A. member companies pledge themselves to have all of their advertising, no matter in what media, "conform to fact" and to "avoid all misrepresentation." Where clothed figures are used for illustration it is agreed they "shall not be contrary to good taste or morals."

In outlining the change, Charles Schlaifer, director of advertising and exploitation of 20th Century-Fox, who is also chairman of the Advertising Advisory Council and chairman of the Eastern Public Information Committee, declared it had been in progress for months. While not publicly acknowledged, it is, nevertheless, common Trade knowledge that the move was brought into focus as a result of the recently defeated Bill which contemplated censorship of motion picture advertising. This legislation was introduced in Albany in what is generally believed to have been the furore created by advertising for "The Outlaw."

Schlaifer explained that the plan developed out of the realisation of the advertising and publicity executives of all major companies that the Industry's name was being besmirched because of the acts of a few.

While only M.P.A. member companies are bound by the advertising code, the intention is to enlist the active co-operation of all elements in the Industry. This will be undertaken in the form of a public relations campaign within the Industry and will include organised exhibitor associations regardless of national affiliation.

Theatre Becomes Kinema to Show Revivals

The Theatre Royal, Loughborough, Leicestershire, has been converted into a kinema, and the Western Electric Wide Range Sound system installed, and re-opened on August Monday.

The policy of the new kinema is to provide revivals of old films, as requested by the patrons, as well as the latest releases.

The manager of the Theatre Royal is Edward K. Deeming, only son of C. K. Deeming, proprietor of the Theatre Royal, Empire Cinema and Victory Cinema, Loughborough.

The worst storm for years blew down cables from the Grampian scheme and killed performances in kinemas over a wide area in East Scotland.

SUSSEX

THE PROBLEM OF NEW GRADINGS

Strike Threat Over Alleged "Don't Join Union" Hint

STRIKE action and picket threats were before the Sussex branch last week. Members were told that the area N.A.T.K.E. organisation would take certain action if a decision was not made concerning a number of major points they wanted added to the national agreement. The branch decided not to create a precedent and referred the major items in the N.A.T.K.E. formula to national level.

The picket threat came from the Eastbourne Trades Council. It alleged that a manageress employed at the New Central kinema by S. Glen advised members of the staff not to join a trade union.

Members heard of a settlement of the Brighton Corporation entertainment controversy.

The public relations officer, A. J. Sadler, asked members to deal with the N.A.T.K.E. points which, he said, had been in the balance for several months. The union was demanding a decision and had intimated that if the matter was not dealt with it would have to take a certain line of action.

S. Mills (A.B.C. area supervisor) said that the matter should be dealt with nationally. The Hants and Dorset branch had, he said, created a precedent through Harry Mears by adding to the national agreement the grading of car park attendants. The whole situation would become chaotic if each branch sanctioned different clauses.

He moved that certain clauses be referred to a national level. His resolution was carried.

Branch Reply

The branch reply to the N.A.T.K.E. men is this:

The plea that several grades of kinema employment be added to the agreement is to be treated on a national level. The union, members argue, is out for a recruiting drive and later may ask higher wages for these newly created grades.

Dance hall staffing to be treated nationally.

The licensed restaurant clause, said Sadler, had been dropped.

The call for an increase in wages for people given the title "head," such as head cleaner, head usherette, has been sent for national arbitration.

Upgrading of boiler men in certain kinemas is another point the branch has refused to discuss locally.

Replying to the complaint that projectionists are expected to stoke boilers, the branch says that a projectionist's job is fully analysed in the national agreement. There is no reason why a man should not voluntarily do extra duties.

The branch agreed to allow a notice on the staff notice board giving the date of the next union meeting.

The shop steward may attend a union meeting for one hour each month with the monthly permission of the manager.

Sadler had refused to discuss with N.A.T.K.E. a suggestion for a closed shop.

Eastbourne Pickets

The other union problem came from Eastbourne. A. J. Sadler had in hand correspondence between S. Glen, of the New Central, and the secretary of the Eastbourne Trades Council.

The Trades Council complained that the manageress of the New Central was influencing the staff not to join a trade union. It asked Glen to restrain this action and made a threat of picket action.

S. GLEN said that the whole matter was ridiculous. How could he insist on his manageress changing her own opinions? No one could force him to change his opinion of certain things.

This view was endorsed by a majority of members, who instructed the branch secretary to open correspondence with the Eastbourne Trades Council on the matter.

Brighton Corporation

A. J. Sadler gave a confidential report of the meeting between the branch, led by S. K. Lewis and solicitor Norman Hart, and the Brighton Entertainments Committee, to settle the controversy concerning the Corporation's variety shows on Tuesday nights at the Dome.

The KINE. understands that the branch is now satisfied with the position, as the Corporation, apparently, does not intend to expand its entertainment programme.

Other Business

The annual Sussex Dance is to coincide with the C.T.B.F. Royal Command show in London.

Randolph Richards agreed to make a survey of Steyning to advise the Parish Council if it would be possible to provide a kinema there at some future date.

The Granada, Hove, and the Regent, Brighton, are to be used for a morning on one day for special "Safety First" shows in conjunction with Brighton's forthcoming "Safety First" week. Saturday children's clubs will show a special film.

Members inquired if any German P.O.W.s were now going to kinemas in the area. Randolph Richards said that he thought they would cause no trouble. Several, seeing their first commercial show in Britain, had been to see "Frieda"—the problem story of a returning soldier's German wife—at the Picturedrome, Eastbourne, and apparently enjoyed it very much.

Personal

Arthur Daniels, branch secretary, was given a warm welcome on his return following his recent operation. He was looking remarkably fit.

Members were sorry to hear that Dan Benjamin has sold the Princes kinema, Brighton. He sent a letter formally resigning as a trustee of the branch. The chairman, F. C. Maplesden, was appointed trustee in his place.

Mr. Maplesden was also appointed to represent the branch on the area Fuel Advisory Committee.

Bristol Embassy Sunday Concert Season

Bristol licensing justices have granted a licence to J. E. Williams, manager of the Embassy, Clifton, Bristol, to run concerts on Sunday evenings for 27 weeks—from September 20 to March 17. These concerts have hitherto been held at the Bristol Hippodrome.

Gilbert Roland, Anna Lee and Warren Douglas in a scene from HIGH CONQUEST, a high budget Monogram production shortly to be Trade shown by Pathe

REFUSAL TO RECOGNISE MANAGERS' AGREEMENT RAISES NEW ISSUE

I. of M. Exhibitor's Plea of "Legal Separateness"

AN Isle of Man exhibitor has refused to recognise the managers' agreement, and his right to do so was debated when the North Western Branch of the Society of Cinema Managers met in Liverpool last week under the chairmanship of E. Appleton.

The grounds of refusal were that the island has "legal separateness" from the mainland.

R. A. DWYER (branch secretary-convenor) said he had forwarded the particulars to the national secretary.

The CHAIRMAN: It puts them in a rather peculiar position because there is a certain interchange of managers between the Isle of Man and the mainland. The point that is stressed is that they cannot enforce an agreement which has been agreed here

R. A. DWYER: As I understand it, the theatres are members of the C.E.A.. They should come into line with the agreement which the C.E.A. accepted on their behalf.

Relief Managers' Pay

MR. DWYER reported having received a complaint that one of the major circuits no longer paid its assistant managers who undertook the work of relief managers, the extra money to bring their wages up to the level of those of a manager, as had been the practice last year.

Particulars were forwarded to the general secretary, who replied that this matter had already been dealt with

It was intimated that the assistant managers who received the sum of £2 in respect of holiday relief last year would continue to receive it this year on the basis of their pre-agreement salary.

North Wales Section

MENTION was made of the proposal to start a section in North Wales. A member in that area, in a letter to the secretary, stated that he sent out ten letters to managers as feelers, but received only one reply.

MR. DWYER said he had sent 134 circulars out for the meeting that day, but the attendance was poor.

The CHAIRMAN: We have to fight against this apathy. The agreement was for two years and has still about 18 months to run. If we wish to end it we must give notice and the same applies to the C.E.A. There must be a new agreement at the expiration of the period. A lot of things missed in our present agreement should be included in future, and now is the time that these should be brought forward for discussion. Any points which come to our notice now should not be allowed to slide.

The secretary and W. A. Howarth were asked to endeavour to book accommodation for a dance on September 24. Reece's Restaurant has since been booked.

DEADHEADS OF 1947

Tactics employed by youths to gain free admission to kinemas were the subject of a humorous aside at the meeting of the North Western Branch Society of Cinema Managers at Liverpool on July 29. In some cases, it was stated, holes were bored through exit doors, wire inserted and the bolts unfastened. These tactics were, of course, counteracted. This experience was related by R. A. Dwyer (Odeon, Liverpool):—

"From my office at the rear of the stage I heard some youths talking and then saw them making a collection amongst themselves. My surmise, that their plan was for one to pay for admission and then unbolt the door for the others, proved correct. I leave you to guess the rest. Needless to say, the one who had paid the 1s. 9d. did not see the show or get his money returned."

C

SHEFFIELD

"NO USE CONCEALING FACTS" — D. CRAIG

Box-office Figures Essential if Tax Campaign is to Succeed

MEMBERS of the Sheffield C.E.A. at their last meeting were urged to help in the entertainment tax campaign by filling in the forms to be sent from head office. Dudley Craig, vice-chairman, who presided in the absence of the chairman, Percy Toothill, said it was to exhibitors' own interests to make sure of this. He did not think anything would be gained by concealing facts, even if they were fortunate ones whose takings had been maintained.

Coun. Harold S. Gent said the information would be collated and submitted in the aggregate, so that halls showing good figures would be offset by others.

He drew attention to S. K. Lewis's remarks that the campaign should be considered from both short-term and long-term policies. Unless figures were available, it would be impossible to carry out the campaign successfully.

J. I. DOBSON said the Chancellor of the Exchequer always had the figures from Somerset House. The SECRETARY, Arnold R. Favell, said the trouble was that the Association had not got them, and Mr. CRAIG said if they came from members they would be up to date.

Prisoners

IT was carried that prisoners of war should be admitted to kinemas.

Mr. CRAIG said he thought that members should act together in this matter.

Coun. H. OLIVER said he thought that it affected agricultural districts more than Sheffield, but several members said they had admitted P.O.W.s without complaints from patrons.

Assessments

REGARDING rating reassessments, Mr. CRAIG said he was impressed by the members of the firm acting for members, and if they used the same persuasiveness to the valuers acting on behalf of the corporation they should do well.

At the outset of the meeting members stood in silence in memory of C. F. Wadsworth, who died recently. He was connected with the Tinsley and Wincobank kinemas.

Mr. CRAIG said there would be no meeting during August unless it was imperative, but it had been arranged for the national president, B. T. Davis, to attend the meeting on September 26, and a luncheon would be arranged.

The Princes, Brighton, has been sold by Dan Benjamin to Jaceys Cinemas, Ltd., of Birmingham.

Ricardo Montalban and Cyd Charisse in a dance sequence from FIESTA, M-G-M's Technicolor story of Old Mexico, starring Esther Williams

CINEMATURIANS HAVE POLICY FOR EXPANSION

Manchester's First Branch Meeting

GOOD progress by the Manchester branch of the Society of Cinematurians was reported at the annual meeting last week. T. E. Robinson, who presided, explained that people with five years in the Trade could now be admitted as associates. He felt certain this would lead to expanding membership.

W. Miller thought there were now good prospects of other branches being formed. Prior to the adoption of the new constitution there was an idea in other towns that Cinematurians was an organisation dominated by Manchester. That could no longer be said. An offer had been made to assist in the formation of the Newcastle branch. There was a proposal for a Birmingham branch and a suggestion of one for London.

Concerning the proposed weekend trip to London to visit a film studio, and if possible Glebelands, difficulties over hotel accommodation were reported.

C. S. MacGregor (20th Century-Fox) was elected chairman; W. Gordon Smith, vice-chairman; W. Miller (Ogden Theatres), secretary; Arthur Bennett, hon. treasurer; J. Gomesall, T. E. Robinson and S. Redford, trustees; Harry Moorhouse, auditor. After a ballot the following were elected to the branch committee: H. Abbott, J. Brearley (representing Lancashire Cinema Old Boys' Association), Vic Mullgate, V. O. McNiff, T. E. Robinson, S. Redford, F. Stanbury, A. W. Stanbury, H. Woolf, Norman Wild, E. Hamson and Frank Atherton.

The meeting congratulated Norman Wild (Paramount) who had just received a telegram informing him he was a winner in the New York Hollywood Contest No. 3. This success qualified him for a visit to America for a few weeks.

Hazel Court, Yvonne Owen and Jimmy Hanley, in a scene from the Sydney Box-Gainsborough production HOLIDAY CAMP, the G.F.D. release which opens for a dual run at the Gaumont, Haymarket, and Marble Arch Pavilion, on Sunday, August 10

These Have Quit the Bristol C.E.A.

The following kinemas have been deleted from membership of the Bristol C.E.A.: The Rex, Wellington, Somerset, sold, and the new owner has not applied for membership; the Opera House, Cheltenham, not now exhibiting films; the Premier and Olympia, Bristol, sold to a firm which is not a member of the branch; the Regent, Chard, destroyed by fire.

A new nominee has been appointed for the Coliseum, Cheltenham, in the person of E. C. Rogers. The proprietors are Poole's Theatres, Ltd., Gloucester.

NO OFFICIAL C.E.A. RULING ON P.o.W.s

Exhibitors to Make Own Decisions

INDIVIDUAL exhibitors must decide whether they will allow German prisoners of war into their kinemas, and can expect no official ruling by the C.E.A. on the matter. Nor would the Devon and Cornwall branch give a decision when it met at Plymouth on July 29.

The problem was raised by E. O. PARKER, who pointed out that in some areas there was resentment to prisoners of war being admitted, or even queueing with patrons.

W. PRODGERS stated that it was in the badly blitzed areas that feeling was highest against prisoners of war, and in Bristol resentment had been shown at young girls consorting with the prisoners and entering kinemas with them.

Some members stated that the Germans were well behaved when they went to kinemas, but emphasised that the problem largely arose in the rural areas where the number of prisoners was larger than in the towns.

The CHAIRMAN (Coun. Leslie G. Hill) pointed out that the prisoners were doing good work on the land, and he saw no great reason for objecting to their admittance to kinemas. Neither the Association nor the branch could lay down a hard and fast ruling on the matter, but had to leave it to individual exhibitors to make a decision. He suggested that where numbers of prisoners wanted to gain admittance they could be put into a separate queue so that regular patrons could get in first.

Lignite for Fuel

ON the question of fuel supplies, A. COPP mentioned that lignite was now being obtained in large quantities in Devon and would undoubtedly help solve fuel difficulties in the coming winter. He understood that it was hoped to produce 500,000 tons a year, and that prices were about the same as for coal.

16-mm. Inquiry

THE SECRETARY (C. Halderson Rundle) reported on a ban which had been imposed on a 16-mm. show at Kelly Bray, only 1½ mile from a static kinema. Residents there had complained at losing their entertainment, while another 16-mm. show in Callington had been permitted to continue for Saturday evenings.

It was pointed out that the ban had been imposed following representations by a branch member.

It was decided that the Secretary should further investigate the matter and report to a future meeting.

New Members

APPLICATIONS for membership by the Riviera Cinemas, Cornwall, in respect of the Cinedrome, Padstow; the Palace, Perranporth; and the Regal, Wadebridge, for which Messrs F. Beech (manager), J. A. Makinson and J. Wilson Claridge (partners) were nominated were approved.

The next meeting will be held on September 30.

Manchester Town Planning and Buildings Committee has approved plans for the reinstatement of the Radnor Cinema, Hulme, which was damaged by enemy action during the war.

STUDIO NEWS AND VIEWS

Hollywood Sets a Quickened Production Rate: "Oliver Twist" and Lighting Colour: Credit to Stills and News Photographers

IT is good to see ourselves as others see us. In this connection I wonder what British studio personnel thought of the frank views expressed by Herbert Wilcox in last week's KINE. feature article. I hope that, after the first instinctive sense of indignation, they took a second thought and pondered upon the good sense that was implicit throughout the article.

For those who took the points Wilcox made—and even more for those who just laughed it all off—here are some significant facts, what the Americans call "vital statistics"—supplied by our Hollywood correspondent. I make no apology for offering Hollywood news on this page—it is food for thought—and pretty serious thought, even if you care to take the facts with the accustomed pinch of salt.

It is now no longer news, but nevertheless a hard fact, that Orson Welles completed "Macbeth" to a twenty-one day schedule, and people on the inside state that there was no sacrifice of quality in this record performance.

Victor Saville—remember him at Shepherd's Bush?—brought in "If Winter Comes" to a 37-day schedule. Producer Irving Cummings and director John Sturges plan to do "Sign of the Ram" in 31 days. Robert Montgomery has completed "Ride the Pink Horse" under schedule and under budget, and Michael Curtiz had similar success with "The Unsuspected."

It's easy to be incredulous, or even supercilious and to say "Yeah? And what about the quality?" but let's suppose for a moment that the facts are true and the quality is satisfactory. That, at any rate, is a sensible assumption since general finish has always been Hollywood's strong suit.

How have the Americans been achieving these results? Orson Welles says that he cut the time on "Macbeth" by first doing the story as a stage play with the same script, action and sets as he planned to use in the film. Then he shot the picture basically as a stage play, using three cameras simultaneously, adding only enough reverse shots, close-ups and inter-cuts to provide mobility in cutting. Finally he used portable cameras in crowd scenes—presumably concealed — to secure action close-ups during the actual shooting of the long shots.

SOME OTHER SHORT CUTS

My Hollywood correspondent adds that other methods which have led to drastically cut schedules include: increased efficiency in building sets off the stages and running them in during breaks in production; thoroughly planned and more extensive location shooting; a new type of lighting, seen in "If Winter Comes," consisting of entirely indirect lighting, effects being gained by reflection from white walls, backdrops, etc., thus giving players more freedom of movement and, it is reported, more lifelike quality.

Well, there is the picture of intensified Hollywood production. Some of the tricks they use, we, too, have in being—extensive and carefully planned location sequences, for instance. In addition, we do quite a bit of shooting with double units. But still we don't turn out pictures quite as quickly as these Hollywood figures indicate.

Why? Quality and quantity of equipment probably count for something. Tempo of work for much more. It does seem that we don't work as fast and with as much snap and sheer, brutal technical efficiency as the Americans. Maybe we'll catch up on that side of the game when all the labour agreements have been ironed out, and there's little or nothing left to fight about

COLOUR AND "OLIVER TWIST"

WORK on "Oliver Twist" is proceeding smoothly at Pinewood, where David Lean, looking rather tired, because he is working on scripts of things to come at night, is operating in a maze of Dickensian garrets, alleys and cellars. These sets are interesting because they appear to be constructed of interchangeable sections which can be rearranged at will to suit story requirements and fresh camera set-ups.

I talked to Guy Green, who is in charge of the cameras—they call him lighting director, I believe—about the problems of filming a picture with so many sombre sets in Technicolor. He reports that, by working in low key, excellent results are being obtained. Green's view is that when working in colour the lighting expert has two alternatives: he can model his lighting according to colour values or he can model it for normal light and shade.

He finds that for "Oliver Twist," at any rate, careful consultation between himself, the art director, director and construction chiefs ensures that the colour modelling can be almost predetermined and, therefore, working in these slum settings, he can concentrate his lighting compositions on shadow values, almost as for a black-and-white picture.

He and camera operator Oswold Morris have great praise for the mechanical precision of the Technicolor cameras—a brilliant engineering job—but Morris added that this hair-trigger accuracy demands perfect focusing and very precise set-ups.

Technical conference at Shepherd's Bush on Gainsborough's SNOWBOUND. Left to right: Don Weeks, asst. director; A. Nelson Keys, production manager; Dennis Price, Stephen Dade, lighting expert; Dave MacDonald; "Taffy" Elkins, floor electrician; producer Aubrey Baring and cameraman Jack Asher

CINEGUILD LONG SERVICE

GREEN has had considerable experience with the Cineguild group. His first association with them dates back to "In Which We Serve." More recently he has photographed "Great Expectations," "Take My Life" and "Blanche Fury," the last in colour. Cineguild has a way of keeping its workers, which speaks well for the spirit of the unit.

Another long-service Cineguilder is continuity girl Margaret Sibley, who has been on every Cineguild film since the group started. She did work on "Cæsar and Cleopatra" for almost a year, but this was at a time when her first love was not engaged on any production. Otherwise, she has been with the unit, calmly efficient and always reliable, throughout its quite distinguished history.

By the way, I found considerable excitement at Pinewood about the future screen version of "The Snow Goose." David Lean, who is to direct this lovely little story, does not underestimate the difficulty of putting something on the screen that is so utterly simple and devoid of obvious dramatic incident. But he feels that, given a good script, he has a chance to produce a memorable picture. At present, Paul Gallico and his wife are working on a script, and Lean is sitting in with them whenever possible.

NOTES ON A PERSONALITY

I WAS most interested to meet for the second time within a few weeks young Diana Dors, the girl who has just been given a Rank ten-year contract. At our first encounter she was an extremely glamorous blonde of the Grable school. At Pinewood I did not recognise her, for she was dressed for her part as the spiteful servant-girl who makes Oliver's life a misery at the coffin-makers.

Certainly the wardrobe and the make-up people had done a first-class job, but the girl herself had contributed no little part of the transformation, as I saw when she was actually at work. It looks as though we have quite a discovery in this youngster. She has natural acting ability—which her rôle will bring out—and also she has all the youthful glamour that one could desire.

This kind of teen-age glamour is something that our films lack as compared with those of Hollywood. It is to be hoped, therefore, that the Rank people, having proved with "Oliver Twist" that the girl is a good character actress, will not forget that she has what it takes to make the "whoo-hoo!" boys look round.

CREDIT FOR STILLS MEN

BEFORE I left Pinewood, stills man Charlie Trigg seized an opportunity to raise the point that the gentlemen of his craft are the forgotten men of the studios. Now I am always meeting forgotten men in the studios, but Charlie's complaint, which was basically that few, if any, stills men get credit for their work on reproduction, definitely has some substance in it.

The case put to me was that the still photographer is an artist in his own right and, therefore, deserves a credit as much as anyone else connected with the production. Moreover, if some photographers are given credits in the magazines, if reporters can sign stories, and authors of short stories in popular papers get bylines, surely the stills photographer should get some credit, too?

I believe the stills men are trying to work out some campaign

Studio Car Service: Barralet's Two-Colour Work: Ostrer Progress

for recognition along these lines. What would be the reaction of all editors to their desire for personal credits I wouldn't care to say. But this is a film trade journal and its editors are prepared to give all possible credit to stills men on these pages. In future, therefore, I will print the name of the photographer responsible with every picture which appears on these studio pages, provided that the photographer sees that his name gets on to the original picture sent to me. Will publicity departments please co-operate in this, and help me to give the picture-snatcher a show?

DRIVING THE STARS

I HAVE always been interested in those admirably impassive or discreetly cheery blokes who drive the cars that take stars, technicians and sometimes journalists to and from studios and locations.

I picked at a venture a quiet bespectacled driver who had just parted with Margaret Lockwood with every evidence of mutual good fellowship. It was a lucky choice. I not only got the whole philosophy of driving for the film people, but an excellent personal story into the bargain.

Just over two years ago P. F. Riglin, Percy to all his clients, came out of the Army. He had been a fitter but he wanted to do something with rather more future in it. He had his gratuity, some small savings, a devoted wife who had saved a little during her factory war service. They pooled their assets, enthusiasm and cash, and bought a car. Then Percy approached the studio authorities. "We might be able to use you," they said. "Stick around sometimes." Percy stuck around, at first for a whole day without a job. But slowly the work came his way. Incidentally, he had to borrow the money to buy the petrol for his first job.

To-day, Percy has three cars and is preparing to buy a fourth and even more sumptuous one. It is now a family business. His wife, Rose, does the booking and arrangement of schedules. Percy, a brother, and two brothers-in-law drive. Another brother is waiting to join the rest of them.

REACTIONS BY DENISON

MICHAEL DENISON is becoming quite adept at handling the various surgical instruments necessary for his rôle of the doctor in Associated British's "My Brother Jonathan." Recently, under the guidance of Doctor Browning "medical adviser" to the unit, he was called on to perform an operation in a slum dwelling; just afterwards yet another operation takes place, but this time in a properly equipped operating theatre.

Harold French, director, hopes to complete interiors on the picture by the middle of August, but there are still quite a number of location sequences to be filmed.

Denison admits that earlier in the film he had some difficulty in getting acclimatised to film technique which, he finds, differs considerably from that of the stage. Stage acting, he considers, is slower than films because it is part of the actor's training to wait for the reaction of the audience. With films, he finds the reactions are almost immediate. At first he missed the audience, but now he has got quite used to the change.

One fact that has been of tremendous help is that Warwick Ward, the producer, is thoroughly in sympathy with him; for it was at the same studio, when they were Ideal Studios, that he himself made the transition from stage acting to films. Also, Denison is co-starring with his wife, Dulcie Gray, who has had a great deal of film experience and is therefore able to advise when ever a difficulty arises.

BARRALET AND TWO COLOURS

IN THE recent KINE. studio supplement a contributor advocated the wider employment of two-colour processes, and by a coincidence, Paul Barralet productions have spent the last few weeks making tests on Radiantcolor, using Gevaert bi-pack stock. Mr. Taylor, of Radiant Films, has been working with cameraman Lionel Wheeler, and together they have produced some excellent results.

The system presents no unusual difficulties, and a specially converted Parvo Debrie has been used with success. It is hoped to adapt a Vinten for bi-pack within the next week or so. Naturally, every two-colour process has its limitations, but by carefully arranging scenes to ensure colour continuity without introducing too violent contrasts, an expert photographer can obtain a full colour range.

Lighting conditions and camera set-ups also need more detailed study than in black and white, while correct exposures are essential.

Paul Barralet has decided to use Radiantcolor for the production of "Highland Saga," written by Richard Fisher, who will also be co-producer. Wheeler has already left with his camera unit for the North of Scotland and expects to be shooting for the next eight weeks. A second unit headed by Richard Fisher and with T. A. Glover at the camera, will leave in August. The first batch of rushes have been received and everyone concerned is delighted with the results.

OSTRER PROGRESS

I HEAR that since the start of production at M-G-M, Elstree, on Maurice Ostrer's "Idol of Paris" an average of two minutes' screen time per day has been put into the can by the joint efforts of producer R. J. Minney and director Leslie Arliss, the old "Wicked Lady" firm.

The film is set in 1860 and thereabouts and deals with life in France at the time of Napoleon III.

Clifford Evans and Carol Raye being directed by John Harlow (seated) in one of the final cliff-top scenes for Dryhurst's WHILE I LIVE. Freddie Young and the camera crew shot most of these sequences from the platform shown in this picture

Here is the production unit list to date: Executive producer, Maurice Ostrer; producer, R. J. Minney; director, Leslie Arliss; associate producer, Albert Fennell; production manager, Bert Ostrer; P.A. to director, Tom Connochie; lighting, Jack Cox; art director, Albert Jullion; editor, Bert Bates; costume designer, Honoria Plesch; assistant costume designer, J. Wilson; wardrobe supervisor, Jane Ironside; costumiers, M. Berman, Ltd.; hairdressing, Pat Pearce; make-up, Guy Pearce; casting director, Miss I. Head; publicity, Bill Luckwell.

Stills, Dave Boulton; recordist, A. S. Fisher; assistant director, Tom Payne; second assistant director, Albert Beckett; third assistant director, Denis Berters; camera operator, Skeets Kelly; focus, Chris Doll; numbers, Stan Evans; loading, Chris Holden; continuity, Angela Martelli; assistant continuity, Maureen Whitty; sound camera, Michael Hickey.

Boom operator, John Clenell; assistant boom operator, R. J. Jones; loader, H. Strain; maintenance, N. T. Stevenson; floor electrician, Cyril Cambridge; property master, Jack Ramsay; property buyer, Bill Isaacs; crowd casting, John Street; musical director, M. Spolianski.

BACK FROM SICILY

MODESTLY emerging from obscurity and no little activity in Sicily, the Pendennis-Stafford unit which has been making "The Call of the Blood" is now in temporary residence at Worton Hall for the completion of the picture.

The picture is produced by John Stafford and Steven Pallos and directed by John Clements, who also plays one of the leading roles.

Here is the full production unit list: Producers, John Stafford and Steven Pallos; director, John Clements; associate, Ladislas Vajda; production manager, Harold Richmond; lighting cameraman, Wilkie Cooper; art director, Maurice Fowler; 1st assistant, Paul Kelly; camera operator, Nigel Huke; continuity, Doris Martin; 2nd assistant, John Pellatt; 3rd assistant, Jack Midwinter; focus operator, Peter Broxup; loader, Alan Hall; sound cameraman, Alec Rapstone; sound mixer, Alan Allen; boom operator, Ian Mackcown; production secretary, Kay Chapman; make-up, Dorrie Hamilton; assistant make-up, Peter Evans; wardrobe, Felix Evans; assistant wardrobe, F. Cook; hairdresser, Eileen Bates; publicity, Bruce Woodhouse; draughtsman, George Lack; set dresser, Anne Head; buyer, Les Hog; Stills, Anthony Hopking; clapper, William Read.

ODD SHOTS

I NOTICE that the financial section of at least one Sunday newspaper mentioned the production by Newall of a Technicolor camera. As far as I know, this is the first colour camera to be manufactured out of America under contract to Technicolor. Quite a tribute to Newall's standard of workmanship.

* * *

THE very beautiful ultra-modern night-club set that is now being used at Twickenham for "No Orchids for Miss Blandish" was constructed, I learn, without a scrap of plaster being used. When the strike took place, James Carter, executive producer, got together with supervising art director Andrew Mazzi and his assistant, Harry Moore, and evolved a construction technique that got the entire job done with restricted materials. "We were lucky it was a modernistic set," commented James Carter. Just another example of our studios' capacity for improvisation when circumstances make it necessary.

LEONARD WALLACE

BUTCHERS FILM SERVICE LTD
presents

THE HILLS OF DONEGAL

STARRING

DINAH SHERIDAN
JAMES ETHERINGTON
MOORE MARRIOTT

By permission of J. ARTHUR RANK ORGANISATION

JOHN BENTLEY

BUTCHER & Empire PRODUCTION

TRADE SHOW

PALACE THEATRE (CAMBRIDGE CIRCUS, W.C.)
TUESDAY, AUGUST 19th, at 2.30 p.m.

D

DAILY GRAPHIC

THE WEB (Tivoli, Sunday) is an exceedingly neat and effective thriller, highly civilised, in that physical violence is kept down to an absolute minimum, and vastly entertaining. The dialogue is particularly good. It has all the snap of good pre-war elastic and, like that, stings as it snaps.

(Elspeth Grant)

DAILY HERALD

THE WEB
(Edmond O'Brien, Ella Raines, Vincent Price, William Bendix) — *Tivoli.*

SLICK, hard - boiled murder mystery, with Edmond as a Humphrey Bogart without the snarl. I enjoyed it more than any other film of this week.

(P. Mannock)

THE PEOPLE

THE WEB (Tivoli).—Highly entertaining. stream-lined murder mystery. A brace of killings, bags of suspense, a novel twist, and played by a cast as though they mean it. William Bendix, Ella Raines and Edmond O'Brien are the stars.

(Rossiter Sheppard)

SUNDAY PICTORIAL

I recommend this film heartily. The action is smooth, the dialogue crisp and amusing, without being too smart-aleck, and the acting touches a high level of all-round competence.

(Dick Richards)

STAR

AN ingenious story, excellent direction and much praiseworthy acting make **The Web** (Tivoli, Sunday) as exciting a murder as you could wish for.

(A.E.Wilson)

DAILY MAIL

It is an honest-to-goodness, 100 per cent. American thriller ... slick, amusing, thoroughly entertaining.

(Fred Majdalany)

EVENING STANDARD

This is an excellent example of those taut crime dramas which Hollywood does so well. Intelligent acting—from John Abbott, Ella Raines (also good in "Time Out of Mind") and William Bendix.

(Harold Conway)

"One of the best thrillers I have ever seen on the screen"

SUNDAY GRAPHIC
Hubert Griffith

The Web

Starring

EDMOND O'BRIEN
ELLA RAINES
WILLIAM BENDIX
VINCENT PRICE

RELEASE DATE SEPT. 22

Universal International

GFD

GENERAL FILM DISTRIBUTORS

K.R.S. Will Tell C.E.A. "No Change" in Anti-Combine Booking Policy

U.S. MEMBER'S DISCLOSURE THAT CO-OP SOCIETIES HAVE EXTENSIVE EXHIBITING PLANS

WHEN the K.R.S. meets representatives of the C.E.A. at the next joint meeting—a date for which has not yet been fixed—it will say bluntly: "We do not intend to change our former resolution and clear the way for a nation-wide system of combined booking."

The renters made this decision last week. They listened to the argument that the Government favours a system of co-operative booking; they heard from one American member that the Co-operative Societies intend to go ahead with extensive exhibiting plans; and they heard the strong argument put up by one company with a number of American producer interests why they should agree to the scheme.

But, after a quick-fire debate, in which there was some very plain speaking, the majority decision was a very emphatic "No."

One U.S. renter started the debate by reminding members that in the States a firm can book for theatres without having any financial interest in the kinemas concerned.

Another U.S. man: "But these groups have to buy theatre by theatre and film by film."

The first speaker replied that the combines admittedly booked individually, and that if they bought for the whole circuit at a time "it was a matter of circumstance."

New York Practice

A third American member asked: "What is the difference of Harry Brant in New York booking for a 100-odd theatres and Arthur Brown booking for G.-B. here?"

Brant, he was told, did not have or represent financial interest in all those theatres.

The chairman, R. P. Baker: "It is contrary to our policy here."

Several members: "Yes."

One U.S. man then complained that there was no difference in the U.S. system and Sir Alex King's booking over here.

Several cries of "No."

At this point in the debate members were reminded of the period during which Sam Eckman had been president of the Society—1931-34. During that time the C.E.A. had tried to set up a combine, of which Will Evans and A. J. Gale were prime movers. Exhibitors were urged to become members of this group, which aimed to keep rentals at a maximum of 25 per cent. The speaker argued that the Society had "stuck to our guns" and that members had since then benefited by several million pounds and that exhibitors had lost little money, as proved by the published balance-sheets. It was at that time that exceptions were made to Alex King and one or two other individuals.

Monopoly Report

A British member then asked why all this was again being discussed.

R. P. Baker: "The C.E.A. raised the matter, which arises out of the Monopoly Report."

The British man wanted to know the reason for the debate before it was known what legislative action was to be taken by the Government.

Mr. Baker pointed out that the Board of Trade had suggested to the C.E.A. that it opened talks with the Society on the matter to see if some arrangement could not be made in the place of compulsory legislation.

The former: "It still won't alter the situation if Parliament makes a decision."

Frank Hill, general secretary, then brought the debate back to the point in question. The exhibitors, he told members, having had talks on the matter with the Board, had suggested that legislation may not become necessary if the renters change their existing rule concerning combine booking from 51 per cent. to "a reasonable financial interest."

He went on to remind renters that the Monopoly Report recommends to the Board of Trade that legislation should be introduced to compel distributors to deal on the same terms to groups of exhibitors as they do with circuits.

The U.S. distributor who first outlined the combine system in the States followed up Mr. Hill's remarks thus: "I think now that this former resolution does not meet the general situation in this country or the specific situation of the majority of renters in this room. We have booking combines in this country that restrict playing time. The time is now ripe to discuss co-operative booking."

Difficult Position

Another member strongly disagreed, although he admitted that one or two companies found themselves in a difficult position at the present time. He made these three points in support of the present policy:

1. They had to admit there were now in Britain three booking combines. If the rule were changed, the three circuits would be given permission by the Board of Trade to raise the ceiling on their expansion, which really exists already. The Board could not reasonably maintain the *status quo* and at the same time allow opposition—in the form of wide-scale combine booking—being set up to the circuits.

2. Companies now booking two, or even three, circuits would find that their revenues would be affected by the fact that independents who now book for concurrent runs with the circuits would become members of a combine which they would join only if in doing so it would bring their rentals down.

3. He argued that companies which today were not getting an adequate circuit booking would do well to book those theatres which might join a combine. There can't be more theatres inside a combine than at present exist. Separate booking was surely more desirable than collective booking.

"Booking combines are set up for one reason only," he emphasised, "and that is to bring rentals down to an uneconomic level. You can only save money through your selling organisation by dealing for 300 theatres *en bloc* instead of selling to each individually—and that is a negligible expense."

"The C.E.A.," he concluded, "fears the advent of the Co-operative Societies. It could not stop the Co-ops. with all its power. No C.E.A. combine could compete with the Co.ops.' £300 million assets."

There was a long silence after the speaker had finished. No one had anything to say.

So the chairman instructed Frank Hill that the Society had not changed its former attitude. It still opposed combine booking.

Will of Lord Tyrrell

William G. Baron Tyrrell, P.C., G.C.M.G., K.C.B., K.C.V.O., of Chesham House, S.W.1, President of the British Board of Film Censors from 1935, who died on March 14 last, left £9,784.

Arthur Brown, Gaumont-British booking manager, with Ginger Rogers during his recent visit to the United States

BUSINESS DOES NOT WARRANT RISES

Ulster C.E.A. Reply to N.A.T.K.E.

THE Northern Ireland C.E.A. branch has agreed to the request of the N.A.T.K.E. for a meeting of the Joint Conciliation Board, but will not agree to any increase in wages or a reduction of hours. Their case will be that the state of business does not warrant any increases and that many exhibitors are finding it difficult to make ends meet.

The union is determined to get increases and will deny that exhibitors are carrying out the terms of the national award. If no agreement is reached at a meeting of the Board, then the matter will have to go to arbitration.

GRIFFITHS TAKES OVER OCTOBER 1

The new president of the K.R.S. was formally elected on Thursday. He is—as predicted by the KINE. last week—David E. Griffiths, 52-year-old London representative of such producers as Stromberg and Lessor.

Griffiths will take office on October 1, after a vacation, during which he hopes fully to recover from his recent spell of ill-health.

Stross Reopens Park P.H. at Bristol

The Park Picture House. St. George, Bristol, taken over by Raymond Stross, was reopened last week after undergoing renovation and improvements.

The new policy of the house is to run two first-class features in each programme, and H. F. Terry continues as manager.

RENTERS REFUSE A.C.T. REQUEST

Not to Sit in on Agreement Talks

THE K.R.S. General Council, surprised at the request, made a very emphatic "No" to the plea from A.C.T. that it be allowed to send a representative to sit in at the K.R.S.-N.A.T.K.E. national agreement talks.

Secretary Frank Hill told members last week that, during the first session of talks, Tom O'Brien, general secretary of N.A.T.K.E., made this request on behalf of the other union.

Members thought the request unjustified in the light of the fact that, as a direct result of the arbitration following the A.C.T. despatch department strike last year, some 300 A.C.T. men were being compulsorily transferred to N.A.T.K.E.

The K.R.S. had a number of other routine matters with which to deal.

It gave Frank Hill the answer that it was contrary to the Society's policy, when he asked what attitude was to be adopted to various bodies asking for entertainment films to add to programmes to make educational and propaganda shows more attractive.

They decided to compile a list of V.I.P.s who can be given free film-hire facilities. Members are anxious that Buckingham Palace and the Premier be supplied with films, but are worried by the increased number of applications for public figures.

The list provided the crack of the day. Said one member: "Let's have a V.I.P. list—you know, like the two-day list."

"Express" Plea for Festival Rejected

The *Daily Express* request for support for an International Film Festival was turned down in the light of information that the B.F.P.A. is opposed to the idea.

U.A. Producer Here to Arrange Own Releases

Jules Levey, producer of "New Orleans," "Abilene Town," and other United Artists releases, has arrived in London to arrange European distribution on all of his current product.

In addition to arranging for the showing of these in Great Britain, Mr. Levey plans to reissue some of his earlier pictures.

Prior to organising his own independent producing company, Mr. Levey had been associated in executive capacities with Universal, RKO-Radio, and United Artists.

Sheckman Takes Over Emery Hall

Regent, Bradford, has just changed hands, having been sold by the J. F. Emery Cinema Circuit to Sol. Sheckman, of Essoldo, Newcastle and London. The Regent has seating accommodation for nearly 1,400 persons.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

This week the gay care-free spirit of "FIESTA" is tingling in my veins!

* * *

On Thursday this magnificent Technicolor spectacle opens at the Empire, and I'm positive that many a heart will throb ecstatically for Ricardo Montalban. He brings a new romantic touch to the screen and thousands of women will be saying "What a man"!

THIS WEEK'S EMPIRE HIT

It's "FIESTA" at the Empire, the gay Technicolor musical that's due for release on September 29. Starring Esther Williams, it's a real winner and holiday feast and there's wonderful South American rhythm to set your feet tapping.

Esther Williams, who thrilled so many in "EASY TO WED," is back to reap fresh glories. We've given her a great cast, lilting music, a gripping story and impeccable direction.

* * *

I have a pleasant surprise for you all, and that's putting it mildly. Soon we shall be shouting the news from the roof-tops and wherever the Trade get together in the search for superb entertainment:—IT'S ANOTHER OF THE EVER POPULAR THIN MAN SERIES—the 6th!

TRADE SHOW

"SONG OF THE THIN MAN," Trade shown on Thursday, is the 13th picture in which William Powell and Myrna Loy have played together successfully. This is one time when "13" will prove to be luckiest number of the year.

Nick and Nora (not forgetting that bone of contention, "ASTA") are back in "SONG OF THE THIN MAN." It's a merry mixture of mystery and music with a twist of comedy that lifts the production right into the forefront of entertainment.

* * *

Aiding and abetting the incomparable team of POWELL and LOY is Keenan Wynn, the new funster everyone is talking about. I assure you that you'll get a full quota of excitement, a goodly slice of Myrna's luscious and comely beauty and a large helping of laughs.

* * *

Yes, there's a song in my heart this week. Soon we shall be heralding the première of "SONG OF LOVE" (see picture), and my informants proclaim that the performances of Katharine Hepburn, Paul Henreid and Robert Walker are truly remarkable.

HEPBURN, WALKER, HENREID

This story of the lives of Elizabeth and Robert Schumann, and their friendship for Brahms, has the background of music declared by many to be amongst the most beautiful ever composed.

* * *

The B.B.C., experts in musical taste, thought fit to feature the works of Schumann as "composer of the week" with daily broadcasts last week. Now the story of Schumann's two great loves—his wife and his music—is told with a touch of genius. The film will long be remembered for having captured both the spirit of this great composer and the beauty of his great love for his wife.

* * *

The fact that the B.B.C. have brought Schumann's music into millions of homes and the fact that Katharine Hepburn, always a dynamic personality, and Paul Henreid are the lovers, makes "SONG OF LOVE" a memorable musical event. It will thrill the millions who have eyes for romance and ears that respond to melodies which touch the heart and outlive the forgetfulness of time.

* * *

If all this doesn't make sound box-office common sense, then my name's not Leo!

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Brute Force (G.F.D.) —U.S.	97 min. (A)	Burt Lancaster ... Hume Cronyn, Charles Bickford	Gripping "Big House" melodrama. Powerful and original; acting superb, direction forceful; atmosphere and climax terrific.	Classic box office "thick-ear" (NC).
*Early One Morning ... (Br. Australasian) —British	34 min. (U)	———	Featurette dealing with London's Covent Garden. Crisp and informative commentary and industrious camerawork.	Handy quota-length fill-up (CC).
Falcon's Adventure, The (RKO-Radio)—U.S.	62 min. (A)	Tom Conway, ... Madge Meredith, Ed. S. Brophy.	Romantic crime melodrama, the latest of the Falcon series. Story up-to-scratch, cast and staging good and thrills and laughs equally matched.	Good general support (C).
†Fiesta ... ... (M-G-M)—U.S.	102 min. (A)	Esther Williams, ... Akim Tamiroff, Ricardo Montalban.	Picturesque but anaemic "Blood and Sand" musical, set in Mexico and photographed in Technicolor. Cast, staging and music impressive, but story on thin side.	Technicolor feast mainly for the family and populars (CC).
*Holiday Camp ... ... (G.F.D.)—British	96 min. (A)	Flora Robson, ... Dennis Price, Jack Warner.	Novel and topical romantic comedy drama staged at one of England's popular mass seaside resorts. Composite tale, holding and amusing, characterisation good, and atmosphere excellent. Mass and family appeal strong.	Capital star booking (C).
Lawless Breed ... ... (G.F.D.)—U.S.	57 min. (A)	Kirby Grant, ... Jane Adams, Fuzzy Knight.	Cameo crime play set in the early West. Story unusual, action fast and characterisation good.	Reliable pocket serial (C).
Merton of the Movies ... (M-G-M)—U.S.	82 min. (U)	Red Skelton, ... Virginia O'Brien, Gloria Grahame.	Hollywood burlesque, adapted from the well-known novel and stage success. Story neat, gags good, star's performance versatile and staging effective.	Reliable rib-tickler (CC).
Phantom Creeps, The ... (G.F.D.)—U.S.	67 min. (A)	Bela Lugosi, ... Robert Kent, Dorothy Arnold.	Lurid melodrama; far-fetched story of a mad scientist who seeks to dominate the world with his fantastic inventions.	Mediocre hair-raiser for the unsophisticated (C).
Rustlers' Round Up ... (G.F.D.)—U.S.	56 min. (U)	Kirby Grant, ... Jane Adams, Fuzzy Knight.	Rugged and compact Western. Plot good, acting adequate and staging picturesque.	Safe small hall "outdoors" (CC).
Wild Beauty ... ... (G.F.D.)—U.S.	61 min. (U)	Don Porter, ... Robert "Buzzy" Henry, Lois Collier.	Artless outdoor melodrama. Boy, horse and scenery good, but tale transparent.	Very modest "second" (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen: *By Josh Billings*

HOLIDAY CAMP

General F.D. British (A). Directed by Ken Annakin. Featuring Flora Robson, Dennis Price and Jack Warner. 8,786 feet. Release not fixed.

NOVEL and topical romantic comedy drama, staged at one of England's popular seaside resorts. Its tale, a neatly arranged and artfully tinted composite portrait of life at a holiday camp, is portrayed by an exceedingly competent, if not exactly all-star, cast, and the dexterous interplay of skilfully drawn character enables it to touch the emotions without losing its essential humour. All the many stories within a story are held in clear perspective and smoothly dissolve into a gay, dramatic and sentimentally intriguing whole. Box-office brochure, it should gently boost both Gainsborough and the Butlin shares. Capital general, or rather, title, booking.

Story.—Joe Huggett, a shrewd Cockney bus driver, his homely missus, 16-year-old son Harry, and war-widowed daughter Joan complete with three-year-old child, decide on a holiday-camp vacation. Other guests are Jimmy Gardner, a jilted sailor; "Binkie" Hardwicke, a homicidal maniac posing as a R.A.F. officer; Esther Harman, a middle-aged spinster, who was once engaged to a man who was blinded in the Great War and is now acting as the camp announcer; Elsie, a waitress; Steve and Charlie, cardsharpers; and Michael and Valerie, a sensitive couple who find strong opposition to their marriage. The lives of all intertwine, but, although Elsie finally becomes a victim of the maniacal Binkie, the majority profit and find pleasure from their whirlwind vacation.

Acting. — Jack Warner and Kathleen Harrison are excellently cast as Joe and Mrs. Huggett. They make a typical, shrewd, cheery, good-hearted working-class couple and firmly grasp salient story strings, while Flora Robson, Dennis Price, Hazel Court, Emrys Jones, Esmond Knight, Jimmy Hanley, John Blythe, Jeannette Tregarthen and Esme Cannon contribute tender, sympathetic, poignant and dramatic supporting cameos. Patricia Roc, Cheerful Charlie Chester and Gerry Wilmot are guest artists.

Production.—The Huggett family is, it will be observed, the sturdy hub of the colourful and dramatic seaside kaleidoscope and the shrewdly varied subsidiary characters are the spokes. Godfrey Winn, the author of the yarn, which, incidentally, clearly proves that the workers of the world will have their annual good time, even if it kills them, has handled his theme with considerable skill and, as a result, love, adventure, comedy and villainy commingle in cunning alchemy. It is all intensely real and refreshingly English in detail and atmosphere and should prove a rousing exception to the rule that composite plays are seldom a commercial proposition. Made expressly for the ninepennies, its title and backgrounds alone assure it substantial box-office success. And, incidentally, Mr. Butlin will never receive wider publicity.

Points of Appeal.—Unusual subject, deft treatment, versatile characterisation, good atmosphere, strong mass angle, good cast and excellent title.

MERTON OF THE MOVIES

M-G-M. American (U). Directed by Robert Alton. Featuring Red Skelton, Virginia O'Brien and Leon Ames. 7,637 feet. Release not fixed.

HOLLYWOOD burlesque, blithely tabulating the many dizzy ups and downs in the life of a movie-struck kinema attendant. Adapted from the well-known novel and stage play, it presents Red Skelton's familiar "dumb-cluck" act against carefully re-created backgrounds of the early film era. Even though all its humour is practically in one key it abounds with clean, healthy laughs. The young and, even more especially, the middle-aged should quickly react to its

REVIEWS—continued on page 20

in CINECOLOR!
"CONSIDERED BY COMPETENT TRADE REVIEWERS THE BEST WESTERN STORY FILMED IN THE PAST TEN YEARS."
HOLLYWOOD STUDIOS
COLUMBIA PICTURES
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RANDOLPH SCOTT

BARBARA BRITTON

Screenplay by Alan LeMay
Adapted from Zane Grey's novel, "Twin Sombreros"

●

Directed by GEORGE WAGGNER
Produced by HARRY JOE BROWN

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London Trade Presentation, STUDIO ONE, OXFORD STREET, W.1, Thursday, August 7th, 10.45 a.m.

COLUMBIA PICTURES

REVIEWS—*continued from page 17*

authenticated fun. Reliable popular and family "rib-tickler."

Story.—Merton Gill, goofy small-town kinema attendant, kids himself that he is a great actor. Soon after he receives his diploma from a correspondence college he traps safe-robbers in the manner of Lawrence Rupert, the ace screen sleuth of his day. Rupert invites Merton to Hollywood, but he is discarded when the publicity stunt is over. He is then forced to take a job in a grey-beard's club, but a chance meeting with Phyllis Montague, a stunt artist, results in Jeff Baird, a shrewd producer, giving him a break. He takes the place of Rupert, who has gone on a binge, but unwittingly gives a comedy rendering of the part. He receives a shock when he sees the finished film, which, incidentally, proves a success, and Rupert's tough bodyguards demand his blood, but all comes right in the end.

Acting.—Red Skelton has a made-to-measure rôle as Merton, the born comedian who imagines himself to be a great tragedian, Virginia O'Brien is a welcome change from the conventional heroine as Phyllis, and Gloria Graham, Leon Ames, Alan Mowbray, Charles D. Brown and Hugo Haas have no difficulty in preserving the spirit of the play in direct support.

Production.—The picture is a compact chapter of crazy incidents and the most amusing are the scenes in which Merton luckily apprehends the safe-robbers, finds himself cornered by an amorous leading lady, is given a pointed lesson in osculation by Phyllis, and finally sees himself on the screen as he really is—a complete "ham." Nostalgic sentiment firmly cements its expertly timed highlights and colourful and exciting old-time studio detail does the rest. It's good and, up to a point, novel fun. Title and star values aren't so dusty, either.

Points of Appeal.—Amusing subject, smooth and competent treatment, good staging, title, "U" certificate and, above all, Red Skelton.

BRUTE FORCE

General F.D. - Universal. American (A). Directed by Jules Dassin. Featuring Burt Lancaster, Hume Cronyn and Charles Bickford. 8,721 *feet. Release not fixed.*

GRIPPING "Big House" melodrama. It hinges on a war between a sadistic head guard and a bunch of tough prisoners, who determine to take revenge on their persecutor and gain their freedom. The battle ends, as it must, in a terrifying blood bath. Magnificently acted, directed and staged, it wisely makes no attempt to point a moral. One long act of violence, it, nevertheless, has wide psychological and sociological implications. These, coupled with its shrewd and aggressive showmanship, rocket it right to the very top of its lusty grade. Classic box-office "thick-ear."

Story.—Joe Collins, Soldier, Lister, Spencer, Freshman and Kid Coy, convicts, share the same cell at Westgate Penitentiary. All six determine to get even with Captain Munsey, the vicious head guard. Fired by tender thoughts of their respective girl friends, they are equally determined to escape. Munsey covets the warden's job and means to get it by hook or by crook. Gallagher, another convict, is in charge of the prison press and resolves to help the others. Munsey soon begins to sense trouble and beats up Louie, Gallagher's assistant, but his victim refuses to talk. Later, Doc Walters, the alcoholic but understanding prison medical officer, warns the boys they are heading for trouble. They refuse to listen and attempt a break. They kill Munsey but die themselves in the bloody foray.

Acting.—Hume Cronyn does an excellent job as the vicious and ambitious Munsey. Burt Lancaster, Charles Bickford, Whitner Bissell, John Hoyt and Sam Levene also register as the convicts, and Art Smith is responsible for a clever cameo as the doctor. Yvonne de Carlo, Ann Blyth, Ella Raines and Anita Colby make fleeting appearances in flashbacks.

Production.—There are one or two romantic asides, but for the most part the action of the play is confined to the precincts of the prison. Superb interplay of rugged, brilliantly drawn characters keeps the tension at fever heat, while the "escape" finale is the thrill of a lifetime. The complete article makes the original "Big House" look like a bedtime story. Incidentally, the film offers no excuses for the behaviour of the head guard or the convicts. It's intelligent, as well as hair-raising melodrama. With all its toughness, women should take it.

Points of Appeal.—Powerful, thought-provoking story, superb acting, forceful direction, impeccable atmosphere, terrific finale, strong cast and arresting and intriguing title.

THE FALCON'S ADVENTURE

RKO-Radio. American (A). Directed by William Berke. Featuring Tom Conway, Madge Meredith and Edward S. Brophy. 5,546 *feet. Release not fixed.*

ROMANTIC, comedy, crime melodrama. The latest of The Falcon series, it depicts with plenty of verve, if not vitality, a ding-dong battle over a secret formula. There are quite a number of murders, but the hero's well-known weakness for the fair sex, expressed in slapstick, accounts for adequate light relief. Reliable, though hardly vintage, detective fiction, it's sufficiently well acted and staged to amuse and excite the crowd. Good general support.

Story.—Tom Lawrence, alias The Falcon, and his stooge, Goldie, foil an attempt to kidnap Luisa, pretty niece of Enrico Braganza, a scientist. Braganza has invented a formula for the manufacture of industrial diamonds, and a bunch of artful thugs, headed by a mysterious Mr. Sutton, determines to grab it. Tom sides with the Braganzas, but the old man is bumped off, other murders are committed and there are frequent exchanges with the police before Tom finally rounds up the bandits and puts them where they belong. His good deed done, he reverts to type and chases the nearest skirt.

Acting.—Tom Conway runs true to form and comes through many a vigorous fistic encounter unscathed as Tom, alias The Falcon; Edward S. Brophy scores a number of laughs as Goldie; and Madge Meredith is an expensively tailored Luisa. Robert Warwick also does well as the suave and unscrupulous Sutton.

Production.—The plot is not particularly subtle and some of the slapstick humour is a trifle heavy-handed, but the film manages to sustain a lively alternation of laughs and thrills. Elegant staging and series values are additional assets.

Points of Appeal.—Action, thrills, laughs, good staging, title and popular cast.

RUSTLERS' ROUND-UP

General F.D. - Universal. American (U). Directed by Wallace W. Fox. Featuring Kirby Grant, Jane Adams and Fuzzy Knight. 5,069 *feet. Release not fixed.*

RUGGED and compact horse opera vigorously describing the overthrow of a corrupt small-town administration. A quick starter, it punches hard with both hands. Safe small-hall "outdoors."

Story.—Bob Bryan, U.S. Marshal, and his crazy assistant, Pinky, are sent to clean up Rawhide, a tough little city. The brothers Todd have Fin Elder, the conniving sheriff, in their pocket and plan to grab a ranch owned by Tom Freemont, a law-abiding citizen. Bob saves Faro King, a professional gambler, from being lynched and he joins forces with Bob. They can't prevent Tom from being killed, but, after much gun-play, the Todds and Elder are put under lock and key, and Jo, Tom's daughter, is safely installed in her rightful home.

Acting.—Kirby Grant fights hard and sings lustily as Bob. Jane Adams is a spirited Jo, and Frank Marlo has a field-day as the leader of the crooks. Fuzzy Knight provides the laughs as Pinky.

Production.—The political asides effectively balance the conventional roughstuff. A film of words as well as deeds, it's proof that Westerns can contain a little grey matter. Scenically, it's more than up-to-standard.

Points of Appeal.—Intelligent and [illegible] plot, versatile characterisation, fast action and picturesque and wholesome atmosphere.

WILD BEAUTY

General F.D. - Universal. American (U). Directed by Wallace W. Fox. Featuring Don Porter, Robert "Buzzy" Henry and Lois Collier. 5,518 *feet. Release not fixed.*

UNPRETENTIOUS outdoor comedy melodrama concerning a young Indian boy's love for his wild pony. The equine aspect is most engaging, but the roughstuff is very obvious. Its complete lack of originality and sophistication limits its appeal strictly to the Saturday matinée trade. Very modest "second."

Story.—Linda Gibbs, a pretty but arrogant young woman, is given the job of school-teacher on an Indian reservation. Johnny, a young Indian boy, is more interested in his pet pony, Wild Beauty, than his studies, and Linda, disliking her primitive surroundings, vents her spleen on the boy. Dave Morrow, the local doctor, loves Linda and slowly brings her to heel. Two years later Gordon Madison, Linda's former suitor, arrives on the scene and, together with John Andrews, a crook, plots to slay the wild horses for their hides. The news gets around, and in the final flare-up Andrews is killed. Dave kicks Gordon out and Johnny recovers from a wound received while saving Wild Beauty.

Acting.—Robert "Buzzy" Henry is an intelligent Johnny, and Wild Beauty also does his stuff, but the rest are stock characters.

Production.—The film only takes 60 minutes to run, but it seems twice as long. It needs either Technicolor or Cinecolor to revive its artless hokum.

Points of Appeal.—Scenery, boy and horse.

FIESTA

M-G-M. American (A). Photographed in Technicolor. Directed by Richard Thorpe. Featuring Esther Williams, Akim Tamiroff and Ricardo Montalban. 9,197 *feet. Release not fixed.*

PICTURESQUE but anæmic "Blood and Sand" romantic musical, set in Old Mexico and photographed in dazzling Technicolor. Its leisurely told tale of a high-spirited girl who secretly doubles for her matador twin brother when he hurriedly leaves the bullring following a quarrel with his father, is played for more than it's worth by a hand-picked cast. But neither the resourceful teamwork nor its trimmings succeed in concealing the absurdity of its salient situations. Its appeal is to the eye and ear, not the intellect. Technicolor feast, mainly for the family and populars.

Story.—Maria, a pretty, high-spirited girl, and Mario, a music-loving youngster, are the twin children of Antonio Morales, a famous bullfighter. Mario receives a matador's training, but wants to be a composer. Maria sends one of Mario's works to Maximino Contreras, a distinguished conductor, and it is accepted. Antonio tries to keep the good news from Mario, but the boy learns just as he is about to enter the arena. His fans think he is yellow, but Maria takes his place and helps to clear him of the false charge of cowardice. Antonio is completely unaware that Maria is doubling for her brother and his innocence and that of the crowd leads to a traditional happy ending.

Acting.—Esther Williams, the swimming star, proves that she isn't just a water-lily as Maria, and Ricardo Montalban, the new Mexican film discovery, shows promise as Mario. Fortunio Bonanova, Mary Astor, Akim Tamiroff, John Carroll and Hugo Haas are distinguished and talented members of an impressive supporting cast.

Production.—The bloodless Mexican [illegible] fighting sequences are obviously the real thing, the Technicolor photography is ingenious, the spectacular song and dance items are put

over with gusto and the cast is, as we have already stated, rich in talent, but the vast expenditure in "props" and stellar personalities is seldom justified by the preposterous tale. The idea of a pretty girl taking a famous matador's place in the bullring without being detected by his fans is far-fetched, even for musical comedy. You have to close your mind to reason to enjoy this picture. Happily, its sunny atmosphere helps a little. In fact, it should have been called "Siesta."

Points of Appeal.—Attractive cast, magnificent settings and Technicolor.

EARLY ONE MORNING

Br. Australasian. British (U). Directed by Lionel Mansel. 3,050 feet. Release not fixed.

INTEREST subject dealing for the most part with the vociferous early-morning market scenes of London's Covent Garden. The seemingly confused bustle, the inevitable traffic-jams, and endless flow of busy porters, will give the unaccustomed spectator some idea of everyday scenes at the Garden. Effective opening shots show Land Girls picking crops which are later packed and transported by various methods to the market. Among the more famous landmarks, the Opera House, Long Acre and Bow Street come in for fleeting mention together with references to well-known characters associated with its past history. Moderate offering for average audiences.

Production.—Perhaps too much footage has been devoted to the loading of market produce on to trucks. Indeed, whether the contents be apples or potatoes the action remains the same. However, a crisp and informative commentary prevents stagnation and co-operates with some eager camerawork.

Points of Appeal. — Interesting subject, historical references, and good camera-shots.

LAWLESS BREED

General F.D. - Universal. American (A). Directed by Wallace W. Fox. Featuring Kirby Grant, Jane Adams and Fuzzy Knight. 5,042 feet. Release not fixed.

CAMEO crime play, set in the early West. It's about a crafty banker, secret head of a ruthless hold-up gang, who fakes his own murder in the hope of cashing in and cheating justice, but fails to reckon with a particularly vigilant Government agent. The battle of brawn and wits is adroitly staged and neatly interpolated with slapstick and song. Reliable pocket serial.

Story.—Ted Everett, Government agent, and his amiable companion, Tumbleweed, are called to Texas to halt a series of hold-ups. Bartley Mellon, the crooked local banker, is the ringleader, and when things look black he stages his own murder. Before "departing" he manufactures a sailor twin brother, Silas, thereby arranging his "return." Ted eventually catches on and, following a few hectic fights, he exposes the crook. Ted is wounded in the final flare-up, but Marjorie, the local belle, nurses him back to health.

Acting.—Kirby Grant is in good fettle as Ted, Jane Adams is a sprightly Marjorie, and Dick Curtis meets all demands in the dual rôle of Bartley and Silas Mellon. Fuzzy Knight is the jester.

Production.—The plot is quite ingenious and the principal players make the most of its crisp and colourful drama and robust fisticuffs. There are no time-lags. The settings, too, are slightly above par. Its only snag is the "A" certificate.

Points of Appeal.—Unusual and virile plot, good characterisation, neat direction and fast action.

THE PHANTOM CREEPS

G.F.D. American (A). Directed by Ford Beebe. Featuring Bela Lugosi, Robert Kent and Dorothy Arnold. 6,036 feet. Release not fixed.

LURID melodrama presenting the far-fetched, and often confusing story, of a mad scientist who seeks to dominate the world with his grotesque and fantastic inventions. The illogical development of the story and the rapid changes of scene and melodramatic detail of the scientist's inventions are reminiscent of chapter-play technique which will appeal solely to the unsophisticated. Uninspired mediocre thriller.

Story.—The central figure is a fanatical scientist, portrayed by Bela Lugosi, who desires to dominate the world with his fantastic inventions. Needless to say, armed with amazing devices, which include death-rays, robots, and innumerable other lethal weapons, the police and a gang of international spies have a difficult time in running him to earth. After mad-cap car chases, aerial pursuits, and plenty of fights, a young police captain, aided by a girl reporter, are responsible for thwarting the madman and have the satisfaction of seeing him perish with his inventions.

Acting.—Bela Lugosi makes use of past experience in similar rôles as that of the mad scientist. Robert Kent as the young policeman, Regis Toomey as his assistant, Dorothy Arnold as the girl reporter, and Edward Van Sloan as a head spy are adequate in stereotyped supporting rôles.

Production. — Although spectacular, its wholly incredible situations have been handled without due consideration for the film's logical development. It is essentially a blood-and-thunder serial which, were it not for its "A" certificate, might possibly register with juveniles.

Points of Appeal.—Serial-like thrills, star and title values.

REISSUE

STAGE DOOR CANTEEN

A.B.F.D. American (U). Directed by Frank Borzage. Featuring Cheryl Walker, William Terry and all-star artistes. 7,156 feet. Release not fixed.

ALL-STAR musical revue, centring on an institution founded during the war in New York and maintained by famous stage, screen and cabaret stars for the benefit of the Fighting Services of the United Nations. The tale of young love is tender rather than strong and is employed to introduce the abundant star material engaged in a variety of entertainment. The KINE. September 16, 1943, says: "Its humanity and superb showmanship should make it one of the few exceptions to the rule about pictures which put stars before story values."

Points of Appeal.—Human story, galaxy of all-star guest talent, good title and feminine angle.

IMPORT DUTY AND THE PRODUCER

Continued from page 6

mediocre films, merely to recoup a big overhead, and the relative neglect of much better work, on which less is a stake.

Let us not, therefore, assume that British films are necessarily in for a lean time if this threatened tax is implemented and if, as seems inevitable, it closes the American market to our product.

The costing accounts will be kept working all night devising ways in which highly geared studios can get their costs down. Once they have reduced, once they have gone back to fundamentals, the resulting pictures may be no worse.

They may even be a great deal better. And there will almost certainly be more of them. For reduced budgets mean shorter production schedules—and liberated floor-space on which to make more films.

From the British producers' point of view the outlook, although it will cause anxiety and a number of headaches, is far from gloomy.

On the contrary. A man sees better when he gets his head out of the clouds.

The Government's Action in the Film Import Duty

Continued from page 3

ment departments, I understand. Under the new Government plan it will be classed, along with other export industries, as essential. It will naturally occupy a low place on the list, but it will rank for some priorities in materials and labour, and every encouragement is promised to companies making films likely to sell abroad.

The Government has been warned of the possibility of American feeling against the import of British films into the United States. They have been told that in view of recent negotiations for the showing of British films throughout America the proposal to levy this duty is untimely.

Government spokesmen have admitted that the result of these negotiations are promising. But they view the prospects of any substantial dollar earnings to offset the £17,000,000 outgoings on American films shown here as too remote to affect their decision at this critical stage.

Nevertheless, I do not dismiss the possibility that the duty will be imposed in such a way that the industry as a whole will be left with a margin for negotiation.

FILM GARDEN PARTY AT MORDEN

A film garden party in aid of the N.S.P.C.C. and the Church of England Children's Society is to be held at Morden Hall Park on September 6.

The party, which is sponsored by the *Sunday Pictorial*, will include a "Stage of Fame," presented by Greta Gynt and Jack Warner at which famous stars will appear.

Tickets, price 5s., may be obtained on application to "Film Garden Party," Fetter Lane, E.C.4.

N. WESTERN GOLFERS TOURNEY

After a lapse of seven years the annual golf competition for the trade in the area of the North Western Branch, C.E.A. is to be resumed. Arrangements have been made by the Liverpool and District Cinematograph Exhibitors' Social and Sports Committee for a medal competition to be held at Childwall Golf Club on September 4.

The competition will be for a cup, a scratch cup and other prizes.

The entrance fee of 12s. 6d. will cover green fee and dinner to be held in the club house. For the dinner alone tickets are 7s. 6d. Closing date for entry is August 23.

The Committee comprises P. M. Hanmer, G. Dudley West, R. P. Rutherford, W. J. Speakman and R. H. Godfrey. Inquiries should be addressed to Mr. Hanmer's office (Regent Enterprises, Ltd.), 51a, Rodney Street, Liverpool 1

Benedict Bogeaus has announced the purchase of Ben Hecht's "Miracle in the Rain." It will be made into a picture for United Artists' release with Ida Lupino.

FINANCIAL FACTS AND FIGURES — By V. J. BURTT

Korda Studios' Assets Stand at £1,661,847—British Lion Report

SCOPHONY DIRECTORS REPLY TO SAGALL CRITICISM

COMBINED assets of British Lion Studio Co., Ltd., comprising the Shepperton and Isleworth studios, stand at £1,661,847.

In the balance-sheet for ten months ended March 31, freehold land, buildings and fixed plant and machinery are shown at cost less amounts written off. In the case of Shepperton, this is £351,531, and Isleworth, £226,730. Stock and work in progress is valued at £73,293.

As previously reported, profit was £61,154 which, after payment of interest on loan capital, taxation provision and first redemption instalment, dividends £10,815, a balance is left of £7,197.

Ordinary shares dividend for the ten months is 15 per cent., and preference 6 per cent.

Scophony Affairs

A statement replying to allegations made by Dr. Joseph Sagall, managing director of the Television Investment Trust, the largest shareholder in Scophony, has been issued by Sir Maurice Bonham Carter and his co-directors.

Criticism of the terms upon which G. Elcock was appointed financial controller is answered and Sir Maurice remarks, "Mr. Elcock's action saved the company from extinction, and he is still rendering valuable service."

On the question of the disposal of the American rights, Sir Maurice pointed out that a receiver had been appointed by creditors in New York, and having regard to the company's financial predicament and the situation due to the war no better agreement could have been expected.

The agreement secured to Scophony 31½ per cent. of the U.S. company's issued capital, 5 per cent. royalty on its sales, a cash payment of $15,000 to discharge its American liabilities and collaboration with General Precision Equipment Corporation and Paramount Pictures. These corporations supplied over $100,000 for working capital.

Replying to criticism of policy, Sir Maurice says the company has been free only since the middle of 1946 to resume television activities. Prototype of a home television set with a 24-in. screen has passed preliminary tests and commercial production will follow. Its policy was to delay production until transmission standard is defined; to expand manufacturing of specialised factional motors and other apparatus for which outstanding orders aggregate over £200,000.

It was also the company's policy to press forward the development of the continuous film projector and the skiatron for tele-communications and other industrial uses.

Kalee Progress

Despite many difficulties, A. Kershaw and Sons, who specialise in the manufacture of high-grade cameras, kinema projectors and general photographic and kinematograph appliances and material, have for the first time paid the full "B" pref. dividend of 12½ per cent.

Kalee, Ltd., a subsidiary, has had another satisfactory year, according to the chairman. But greater turnover could have been achieved if conditions had permitted a greater output. In conjunction with G.B.-Kalee, Ltd., they have made great strides in exports and are looking forward to big developments in this field of the company's activities.

The net profit for 1946, after providing for taxation, amounted to £23,938, as compared with £15,698 for the previous year. The sum of £6,000 has been transferred to general reserve, increasing this to £36,000. After these and other appropriations the balance of £14,337 is carried forward, compared with £14,467.

It looks as if the holders of the 1s. ordinary shares are at last coming well within sight of a dividend. Total outstanding is only £41,384, against a total issued capital of £331,799, which explains why they already stand around 3s. 10½d.

The 9s. "B" pref. stand at 15s. 6d., and the £1 "A" 8 per cent. pref. at 27s. 10½d. The latter yield nearly nearly 5¾ per cent., which is attractive for a share which is, apart from a bank loan, the first charge of an interesting and diverse business.

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

Circuit Pay 15 Per Cent

Report of United Entertainments for the year ended June 30 shows income from investments and loans, less loss of one 100 per cent. subsidiary, was £20,920, against £16,462.

The final dividend is 10 per cent., making 15 per cent., compared with 12½ per cent. the previous year. The carry-forward is raised from £26,931 to £33,319. The balance-sheet shows E.P.T. post-war refund at £13,610.

The company of which R. L. Kemp is managing director owns 24 kinemas in Nottingham, South Yorks and Lincolnshire area. Its 5s. Ordinary units were introduced to the market a year ago. The opening price was 11s. 3d. They changed hands last Friday at 9s. 4½d. The meeting takes place at Nottingham at noon on August 11.

Crisis Hits Shares

Worst fall in the week under review was A.P.P.H., which dropped 6s. 3d. to 35s. African theatres were 2s. 6d. down at £7⅛, Moss Empires 3s. 9d. down at 36s. 3d., while there were numerous smaller falls.

There were only two rises, one of 3d. to 4s. 6d. by Dufay-Chromex 2s. ordinary shares, and a 1s. improvement to 25s. in Madam Tussauds preferred ordinary.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	6⅜	5⅛	£7⅛	— 2/6
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	20/-	— 1/1½
" " 6% Pref.	32/6	25/3	28/-	— 1/-
" " 4½% Pre.-Pf.	25/4½	22/1½	22/6	— 1/3
A.P.P.H. Ord.	46/3	28/-	35/-	— 6/3
Brit. & Amer. Film Press Ltd. (1/-)	—	—	1/9	— -/6
Brit. & Dom. Films (12/-)	27/3	17/4½	17/6	— 1/6
" " 5½% Pref.	23/4½	20/-	22/6	+ -/3
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	14/6	— -/6
" " Ord.	6/10½	5/6	5/6	— -/10½
Brit. Lion Studios Ord.	6/6	3/10½	5/-	— -/6
" " 6% Pref.	26/-	24/6	22/-	— -/6
" " 5% Notes	£100½	£98½	£92	—
" " 4% Debs.	£102½	£98½	£98	—35/
Capital Prov. News (5/-)	20/6	12/-	14/-	— 1/3
Cine Television "B" Ord.	6/7½	2/6	3/-	— -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	4/6	+ -/3
Gaumont British Ord. (10/-)	28/10½	21/3	20/-	— -/10½
" " "A" Ord. (5/-)	18/6½	12/-	9/6	—
" " 5½% 1st. Pref.	28/10½	21/3	23/1½	— 1/9
" " 3½% Debs.	£109½	£100	£101	— £2
General Theatres Prefd. (6/8)	28/6	12/6½	23/9	— 1/-
" 3½% Debs.	£105½	£102½	£98	—
Granada Theatres 1st Pref.	22/9	19/-	19/6	— -/6
Humphries, G., & Co. (5/-)	—	—	45/-	—
Kinemas Ord. (5/-)	12/7½	10/-	10/6	—
Mde. Tussaud Def. (1/-)	7/9	4/-⅜	4/9	— -/6
" Prefd. Ord.	30/3	22/6	25/-	+ 1/-
Moss Empires Ord.	48/-	40/-	36/3	— 3/9
" Cum. Pref.	25/3	23/-	24/6	—
" 3½% Deb.	£105	£103	£102	—10/-
Odeon Assoc. 4½% Pref.	—	—	21/-	— -/3
" 3½% Deb.	—	—	£98	— £1
Odeon Props. 4½% Pref.	25/3	21/-	21/9	— -/6
" 3½% Debs.	£109	£98	—	—
" 4% Debs.	£108⅜	£101½	—	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	36/3	— 2/6
" " 6% Pref.	30/6	25/9	27/9	— -/9
P.C.T. 10% Cum. Pref.	41/10½	36/9	36/3	— -/3
" 7½% "A" Pref.	33/9	30/7½	33/9	—
" 7½% "B" Pref.	33/9	31/-	32/9	— -/6
" Construction 7% Pref.	33/3	28/3	30/-	— -/6
Scophony (5/-)	16/-	6/6	4/10½	— -/6
Stoll Theatres Corpn.	24/9	17/9	12/9	— -/10½
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/-	— -/3
" " 6% Pref. (10/-)	12/3	7/6	9/-	— -/9
United Entertainments Ord. (5/-)	11/11½	10/3	10/3	— -/9

U.S. FILM FINANCES IN FRANCE

Permit to Export 11,000,000 Dollars

PERMISSION to export 11,000,000 dollars from the profits of American film companies in France has been granted by the Office des Changes, instead of the 24,000,000 dollars requested by the M.P.A.A.

Remittance permits call for 8,000,000 dollars covering profits earned between 1940 and the first half of 1946, plus 3,000,000 dollars for profits earned in the fiscal year ended June, 1947. The latter amount represents about one-sixth of the profits realised under the Blum-Byrnes agreement.

Warner Profits Up by £1,096,250

An increase of £1,096,250 in net profits for the nine months ending May 31 this year over the corresponding period in 1946 is revealed by Warner Bros. and its subsidiaries. This year's net figure is £4,783,500 compared with £3,687,250 in the previous period.

The 1947 figure includes a deduction of £2,975,000 for Federal income taxes and includes a refund of £104,500 in foreign excess profits taxes applicable to prior years and represents earnings of approximately 10s. 7d. per share on the 7,341,680 shares of common stock then outstanding.

NEW COMPANIES

Screenwriters' Club, Ltd.—Registered July 25 as a company limited by guarantee without share capital. The original number of members is 25, each liable for £1 in the event of winding up. The subscribers (each with one share) are: Stanley J. Rubinstein, 5-6, Raymond Buildings, Gray's Inn, W.C.2, solicitor, and Anthony B. J. S. Rubinstein, same address, clerk, and five others. Solicitors: Rubinstein, Nash and Co., 5-6, Raymond Buildings, Gray's Inn, W.C.1.

Star Cinemas (New Ollerton), Ltd.—Registered July 22. Capital, £100 in £1 shares. Objects: To carry on the business of kinema and theatre proprietors, etc. The directors are: W. R. C. Eckart, Annie and D. W. E. Eckart, all of 1, Regal Flats, Clarence Drive, Harrogate, and R. S. Roberts, Rosegarth, Churchfields, Glass Houghton, Castleford. (Annie and D. W. Eckart and R. S. Roberts are directors of Star Cinemas (London), Ltd.). Solicitors: Butler and Oliver, Castleford. Registered office: New Star Cinema, Aire Street, Castleford, Yorks.

Leigh Stafford Productions, Ltd.—Registered July 22. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of kinema and theatre proprietors, etc. The directors are: Leigh Stafford, 27b, Farm Street, Berkeley Square, W.1, theatrical producer and manager (permanent); Wm. Shaw, 28, Eccleston Street, S.W.1.

Curzon Property Investment, Ltd.—Registered July 24. Capital, £5,000 in £1 shares. The directors are: Harry Jacobs, 47, Sillwood Road, Brighton, kinema proprietor; and Mrs. Minnie Jacobs, same address. Secretary: Joy Jacobs. Solicitors: J. Lord Thompson and Weeks, Brighton. Registered office: 47, Sillwood Road, Brighton.

Staveley Cinema Co., Ltd.—Registered July 25. Capital, £1,200 in £1 shares. The permanent directors are: Wm. J. Knowles, Fairholme, Staveley, near Kendal; Wm. E. Nicholson, Prunns, Staveley; and Alvin Birkett, Arthur Paxton, William Betham and Edwin Mallinson. Solicitors: Arnold, Greenwood and Son, Kendal. Registered office: The Green, Staveley, Kendal, Westmorland.

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MUSIC • PEOPLE • TRADE SHOWS

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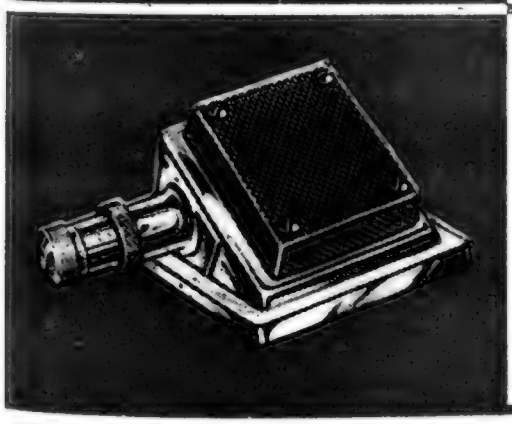

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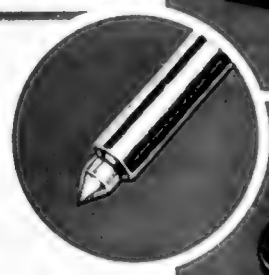

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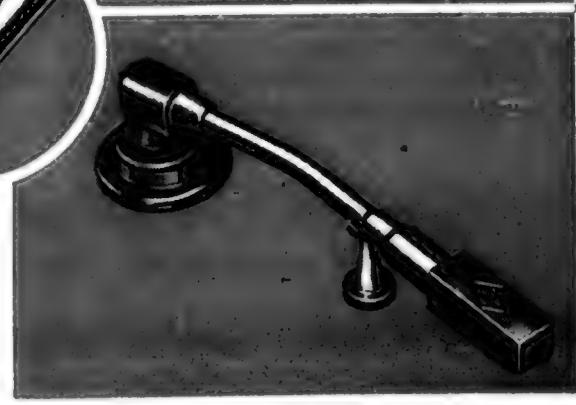

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The "QUEEN MARY" selects the latest

Published by courtesy of CUNARD WHITE STAR, LTD.

THE GAUMONT-KALEE "21"

The Cunard White Star has constructed a new Cinema in the "Queen Mary" which is acknowledged to be the most replete and magnificent afloat. It seemed natural, therefore, that the equipment selected was the new Gaumont-Kalee "21," and we are proud of this additional honour. Now all four theatres on board have been equipped by G.B.-Kalee.

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MANAGEMENT

by THE MANAGER

Technicians—A Little Co-operation Goes a Long, Long Way

A CYNIC once said that so soon as a department of any kind was conceived it deflected most of its energy to proving how important it was, and to creating situations that would be advantageous to the department concerned. Upton Sinclair's "Life of William Fox" deals with that subject at length, so I shall refrain from saying more than that managers would enjoy reading it if they can get a copy.

Inevitably, the first department to be organised when a circuit grows is the technical department, and that's the one department to which the cynic may not have referred. It is essential where several halls are concerned, but unhappily the relationship between circuit technicians and managers is not everything that could be desired.

Lots of managers have a passing fair technical knowledge; many more don't know the first thing about it. Whether or not, the most important thing is that when the inevitable projection department is created, there should be harmonious and unsuspicious liaison between the managerial and the technical side of the show.

In the operating of a kinema, there are many borderline cases where one doesn't know whether it is the responsibility of the manager or the chief projectionist. Perhaps I may suggest to engineers-in-charge that they should leave it to the chaps on the spot to sort it out, because we're all working, I hope, to ensure the maximum box-office return for the labour we expend on the show. There should be no recriminations, no grumbles, no mutterings about whether or not it is a fellow's job. If he is doing one job it is admitted that he can't be doing another, and it is to the ultimate benefit of all in this business to ensure that the maximum result is obtained from the labour expended.

When it comes to projectionists, I admit that there may be instances where managers ask the chaps to do something that doesn't seem to be quite part of the job they contracted to do. In these cases I plead with the projectionists to pause for a moment before refusing to do the work indicated. We're all in this together and the manager has his finger on the pulse of the business. That little bit of extra help he asks for may make all the difference between success or failure of an effort. You'll get an awful lot of satisfaction when the combined effort turns out to be a success, and the manager will appreciate the effort.

Clubs and Epidemics

THE infantile paralysis scare returns to worry the managers who run children's clubs, and with it come the vapourings of well-meaning busybodies who attribute this, among all other scourges, to the kinema.

The Medical Officer of Health in my district thinks the kinemas do not affect epidemics in any way whatsoever; so at least whatever is said either for or against is purely a matter of opinion.

Let us make it quite clear to the public authorities that no type of public building in this country is more hygienic, cleaner or gives more attention to public health than the kinema.

All our prestige and goodwill has been built up on the assumption that every conceivable means of ensuring public safety, physically, mentally and morally, has been utilised by us.

Further, there is the rigorous inspection imposed upon us by most licensing authorities. If you have any local trouble, just ask your inquisitor to visit with you any local school. Ask permission to see the toilets and lavatories, then take him back to your kinema and do likewise. I shall be very surprised indeed if you do not find that, for cleanliness, your own toilets are in a much better condition than those controlled by the local authority.

Week Before Trailers

I HAD a friendly argument with my chief about the sequence of next week's trailers. It seems to be a general conception that the trailer of the next week's first feature should take pride of place and be run first, followed by the trailer for the second feature.

I don't agree with this, it is entirely contrary to the teaching I got when I was an apprentice. Then I had it drummed into me that the last "plug" on the screen was the one the patrons remembered best.

One more word about this important and intriguing subject. I have an idea that the linking caption has a bearing on audience reaction. I don't like to use the word "also" to link two trailers as I feel that it designates the second one as of less importance. The caption "and" is very much better, but I prefer to use the phrase "together with."

Press Hand-outs

I HAVE had several interesting communications regarding my recent paragraph about taking photographs in the hope of publication. All of them concern the use of "Press hand-outs." One correspondent, a publicist, literally instructs me to tell managers that a sensible, concise and factual "hand-out," carefully prepared beforehand, has 100 per cent. better chance of getting space than a garbled statement based on guesses or a long rambling rigmarole of immaterial facts.

Get this quite straight: reporters are most material mortals; they'll drink your Scotch (if you can get any), they'll eat your sandwiches, and they may feel very kindly towards you, but it's the story they want, and that alone. Don't forget that even after they get away from you with the "dope," there are two more obstacles to encounter—the "sub" and the editor. Obviously, therefore, your story must have meat in it, or it is a waste of time. Give 48 hours to the preparation of your Press hand-out—47½ hours thinking about it and half an hour typing it. If you haven't found a good angle in that time, then, either there isn't one, or you're so dumb that you shouldn't be in this business, anyway.

Please don't be disheartened if you fail to get a line many times. The most successful publicists will tell you that five misfires out of six efforts is by no means unusual. If you ring up 20 "nationals" and find two represented at your show you are fortunate. If you get a national story, it's a bullseye, but only if the name of your theatre is mentioned. A paragraph in the local is worth having, but a banner heading on the front page of the local is a bigger and better goal than even that paragraph in a national newspaper.

I have just had a dreadful thought—I almost forgot the most important suggestion of all! You do use hand-outs when you have a special show, don't you? It occurs to me that I have on several occasions visited special events at theatres where no preparation whatsoever had been made to pass out information to the Press. Don't ever let that be said about a show that you are running.

Sunday Polls

HERE we go again. Questions in the House, and what not. The kinemas are fair game for everybody as we know to our cost, but it would be rather nice if our critics got their facts right before they opened an attack. I have spent a considerable portion of my life as a manager in provincial industrial areas, and managers in these districts realise more than most how invaluable Sunday kinemas are to the districts they serve.

They provide decent, clean amusement for, most particularly, the young, who might do far worse than see films on Sunday evenings. Further, they take them out of the drab environment of industrial terraces. The opposition wished Sunday polls on us, so why crib if we apply showmanship methods in handling them? Further, I don't think we stress enough the high cost to us of Sunday kinemas. Double wages, contribution to charity, a special programme, extra film transport, all tend to make the Sunday our most unprofitable day. Most people seem to think that the right to open on Sundays means that the gross profit is automatically doubled.

Advertise Opening Times

EVERY now and then I pass out this pet plug of mine: "Advertise your times." The staggered hours plan means that all sorts of people are going to be disorganised. By telling them precisely when they can see what they want to see at the local, we will be performing a real and valued service.

This also ties up with the suggestion that opening hours should be curtailed, and is an important point in our favour. Going around, it surprises me to find how many kinemas don't advertise times of showing.

SHOWMANSHIP

J. G. Glasgow, London, Wins Company of Showmen's July Award

FOR the first time this year a London manager has won the £5 Company of Showmen's award—for the month of July. J. G. Glasgow, of the Rink, Finsbury Park, N.4, hit the jackpot with two finely executed campaigns.

The first, for "It's a Wonderful Life," was closely linked with the R.A.F.'s recruiting drive. Glasgow, himself an ex-R.A.F. officer, seized upon this angle with enthusiasm. His plan made such an appeal to London's Chief Recruiting Officer that a conference was called immediately and the Air Ministry decided to send one of its publicity officers to co-operate with Glasgow in arranging the details.

His second point-scoring campaign was that for "The Man Within." The exploitation for this film was built around a "treasure trove" competition in which no fewer than fifty shops co-operated. He also persuaded the editors of two local papers to act as judges, which ensured a good Press for the kinema, and arranged the personal appearance of Richard Attenborough to present the prizes to the winners.

Glasgow, after holding assistant and relief posts in North London was first appointed manager at the Finchley Grand Hall in September, 1937. After six years war service in the R.A.F. he returned to G.B. in the spring of 1946 and following a period as mobile manager, was appointed to the Rink in December of that year.

Since he has been at the Rink Glasgow has made a name for himself as a persistent showman, and his campaigns have always been planned along original lines. The Rink, as the name implies, was a one-time skating rink, with a narrow frontage on the Seven Sisters Road, and is situated on what must be, from the showmanship point of view, one of the most difficult districts in the Greater London area.

IN these days of newsprint restrictions a manager can consider himself lucky if he can snaffle even a couple of inches of free publicity space in the local paper.

In view of the difficulties, some figures sent to me by L. B. Fancourt, executive administrator for Northern Controls, are most remarkable.

They represent an analysis of the free Press publicity achieved by managers in the area in association with the exploitation drive inspired by Fancourt's office.

Collective inches secured by managers add up to 2,578 single column inches, discounting ordinary programme announcements.

The total space obtained by stories specially issued by the Press service operating from Fancourt's office amount to 2,065 single column inches.

The latter figure is broken down as follows:—

"Mr. and Mrs. Odeon" contest, 1,600 in. (not yet completed); "Blue Skies," 186 in.; "School for Secrets," 109 in.; "Voyage of Peter Jo," 93 in.; "Odd Man Out," 32 in.; product stories, 45 in.

Fancourt says: "If this space had been paid for the cost would have been well over £2,000, and I feel that this proves that if a story is NEWS it will make the news columns.

MY attention is drawn to an error which appeared in the July 17 issue. A campaign submitted by Leslie Fletcher, Carlton, Nottingham, was incorrectly described as taking place at the Carlton, Norwich. My apologies to Mr. Fletcher. Our records will be adjusted accordingly.

Sun at Bournemouth

A WIDESPREAD campaign was conducted by L. Millington to put over "Duel in the Sun" at the Westover, Bournemouth.

The week prior to the run of the film a cavalcade of horses and riders in appropriate costumes paraded the streets. Window displays were to be seen in a large variety of shops and music dealers made a feature of records of the musical numbers from the film.

There was also a distribution of throwaways by a newspaper seller with a pitch near the kinema, who displayed a poster carrying the title of the picture.

An unusual boost was given to the film by a local evening paper, which had on the sports page the banner headline "Duel in the Sun" (an allusion to the week of remarkably sunny weather).

Considerable interest was also aroused by a competition on the lines of "Lobby Lud." Five persons were successful in disclosing his identity, and the winners received their prizes at the last "house" on the Saturday night preceding the week of screening.

The arrival of the film by aeroplane at the local aerodrome provided a local news story. The aeroplane displayed a banner to the effect that it had on board "Duel in the Sun." Photographs appeared in the local Press.

Simple but Effective

ERNEST HURRY evolved a simple, inexpensive way of announcing the coming of "The Upturned Glass" (G.F.D.) to the Edmonton Regal.

He persuaded a local landlord to arrange on a shelf behind the bar a row of empty, inverted glasses, inside which were placed tiny cut-outs of the caricature head of James Mason. Customers noticed these unlabelled exhibits and asked questions. Some got as far as to suggest: "That's James Mason, isn't it?" which gave the barman the chance to complete the message. It was Hurry, incidentally, who originated the slogan: "It's a Wonderful Life—don't squander it!" in a tie-up with the Safety First campaigners.

A Novel Twist

I HAVE recorded many instances of managers persuading factory managements to broadcast details of their programmes by the display of posters on canteen and welfare notice-boards and by announcements over workshop loudspeakers.

A. E. Sibley, of the Southgate Odeon, went a step further recently. Having secured the goodwill of the management of Standard Telephones and Cables (the largest factory in the vicinity of his hall), he had printed 5,000 vest-pocket programme folders which were then slipped into the employees' pay envelopes.

Each folder bore a number, and every week Mr. Sibley selected six "lucky numbers," the holders of which were entitled to free seats. This neat device ensured that every employee kept the programme until the end of the month—in case his number qualified for a complimentary ticket.

Subject for a Sermon

BY persuading the Vicar of St. John Church, Chester, to use the title "It's a Wonderful Life" and the theme of the story for his sermon, manager K. D. Edmondson gained excellent publicity for the screening of the film at the Gaumont.

A week prior to playdate the poster on the church announcement board read: "St. John's Church—next Sunday—sermon subject, 'It's a Wonderful Life.' This is the title of the film to be shown at the Gaumont next week—it is a picture with a message."

The recent official opening at the Chester Zoological

"Kine." Showmanship Certificates

THESE are the conditions governing the issue of the KINE. Showmanship certificates. To gain a first certificate you must obtain six mentions in the columns of this feature within six months. Having done this, send in your claim, giving the dates of the mentions, and you will in due course receive your certificate, *which is valid for one year from the date stated on it.*

To obtain a subsequent certificate you must obtain six mentions *within any six months* during the year that you hold the certificate. You can then, upon the date of its expiry, claim a renewal. It is pointless to claim before that date. Your year begins on the date of your first certificate.

Having gained a certificate, you become automatically a member of the KINE. Company of Showmen, and eligible for the monthly awards of £5 and for consideration in the annual championship award. Remember, too, that if you are an independent there is an additional prize of £5 each month; and that if you win a monthly prize for exploiting a Columbia picture the company will award an additional £5.

"Stars" on Parade

A group of members of the Odeon, Harrow, National Children's Club dressed to represent film stars, as they appeared in the Pinner County School Fete. By this means C. E. Wythe, manager of the Odeon, secured a boost for his kinema and for British films

Gardens of the open air lions' enclosure also gave Edmondson thought for further publicity. Here easels carrying framed and glazed art notices relating to the opening and the screening of the film were placed inside the safety barrier around the lions' enclosure and at various points in the gardens.

In addition, the secretary of the local branch, National Savings Committee co-operated in a tie-up on the lines of "'It's a Wonderful Life'—make it secure by investing in National Savings." Ten thousand throwaways and 50 double-crowns with similar wording were distributed by the committee to large stores and factories, and posted on hoardings in the city centre.

Additional outside advertising was obtained through a Safety First stunt. A graveyard of wrecked cars situated alongside the main Manchester-Chester road carried appropriately worded quad poster slogans and theatre credits.

A Bright Light

THE following scheme was adopted by L. H. Tallantine, Grand, Maltby, to put over the G.F.D. reissue, "The Lamp Still Burns."

The theatre's confectionery kiosk display window was dressed with pictorial quads, photo star heads of Stewart Granger and Rosamund John, and a large old-fashioned lamp. Realising how patrons appreciate the receipt of film star portraits, Tallantine placed a notice alongside the photos reminding onlookers of the playdate and informing them to retain their half-tickets issued as the holders of the lucky number would be presented with the photos.

Slides were also used reminding patrons to look in the kiosk window, and quads were placed in an ironmonger's shop amongst a display of all kinds of lamps.

Dumbarton Beauty Hints

A WINDOW tie-up with Woolworth's was arranged by William Crocket, of the Rialto, Dumbarton, for "The Outlaw." The window was given over to cosmetics and beauty aids, with a cut-out of Jane Russell and art posters, giving beauty hints from the stars, and stills.

"Joanna" Angles

F. W. SALTER'S campaign to put over "The Loves of Joanna Godden" (G.F.D.) at the Palmers Green Palmadium included no fewer than nine tie-ups with shops in the district.

A florist showed a sketch of a "masher" in evening dress with the slogan "Two outstanding British productions—for pleasure, 'The Loves of Joanna Godden'—for leisure, Goray skirts." Others tied-up by exhibiting ties, sports coats and jewels as worn by the stars.

The National Savings Committee and the Women's Land Army collaborated in a joint appeal linked with the film, and two bookshops drew attention to the novel.

A reopened restaurant opposite the theatre distributed handbills asking: "Why go home to cook? After you have thoroughly enjoyed the film you will be able to visit the Wooden Doll Restaurant for dinners, teas or suppers." Besides this, Mr. Salter made good use of thousands of stickers carrying no more than the name, "Joanna Godden," and had hundreds of rubber-stamped paper slips reading: "Meet me at the Palmadium: Love—Joanna Godden" dropped through letter-boxes in the district.

Energetic Teamwork

TO make patrons fuel-conscious, D. M. Edenborough, Regal, Kingston-on-Thames, and his assistant recently carried out a dual-purpose campaign for "The Beginning or the End."

A scene depicting the entrance to a coal-seam was constructed from old "flats" and placed in the vestibule, together with an illuminated slide projector running appropriately worded fuel slogans.

A Georama globe was placed alongside a Bikini Atoll scene, and patrons were invited to seek the various places where atom bombs had been exploded. Tapes from the illuminated globe were led to the actual explosion points on the background map.

Atomic Atmosphere

AN apparently authentic "atomic" atmosphere for the screening of "The Beginning or the End" (M-G-M) was created by G. Williams, Regent, Chatham (A.B.C.).

Two giant atomic bombs, 11 ft. high, were constructed in section to depict the "working" parts of the bombs. They were suspended by invisible wires at both ends of a large colourful banner stretching across the front of the main façade of the tea lounge balcony. A smaller linen banner was stretched across the tops of the pay-boxes.

Glories of Kent

FOR the screening of Ealing's "The Loves of Joanna Godden" (G.F.D.), manager J. Fallowfield, of the Palace (G.B.), Chatham, emphasised the glories of the Kent countryside "brought to the screen for the first time!" This was featured in a striking and original cut-out vestibule display measuring 10 ft. by 7 ft., with a life-size figure of Googie Withers in the foreground.

Full Length Display

THE idea of a full-length foyer display covering the area of the pay-boxes and entrances had never been entertained before at the Majestic (G.B.) at Rochester owing to the depth from main entrance to pay-boxes being only 10 ft.

Difficulties in obtaining fixings for a colourful display for "Carnival in Costa Rica" (20th-Fox), which measured 24 ft. long overall by approximately 10 ft. high, to the polished wood pay-boxes and doors was overcome cleverly by manager G. Frewin by fixing taut wires for suspension.

Theatre Displays

SEVERAL poster designs and framed star portraits were used by C. Smith, Odeon, Whalley Range, in an effective foyer display for "The Razor's Edge."

He also compiled a scrapbook made up of cuttings from the KINE. and campaign books. This was displayed in the window at the pay-box along with a copy of the book.

Cut-outs were also fixed on the entrance and foyer doors, which included two full-length cut-outs of Tyrone Power.

For "Black Narcissus," Smith again concentrated on theatre publicity. In the pay-box window he displayed a large painting of a black narcissus. The centre of the flower was in yellow edged with brown and bore the film's title, each petal carried the names of the stars. The flower was set against a background of green, and in front was a printed brochure and a cross to emphasise the religious aspect of the film.

The foyer display was similar to that used for "The Razor's Edge," of star portraits, stills, and a special display frame as a centre-piece. The latter consisted of two pages from the *Sunday Pictorial* bearing reference to the film. Below was another copy of the brochure opened at the pages giving short paragraphs about the stars.

A tie-up was also made with a local florist who displayed stills, and appropriately worded art card and an attractive array of flowers

"Homestretch" Sweepstakes

AN excellent stunt was arranged by J. S. Sackier, Odeon, Brighton, for the 20th Century-Fox Technicolor film, "The Homestretch." He persuaded the Brighton and Hove Greyhound Stadium to name one of their races "The Homestretch Sweepstakes."

A 30-ft. banner was put up on the grandstand which could be seen by all present, estimated at 8,000. Before the race an announcement was made over the microphone, publicising the film. Every programme contained a reference to the Odeon and had an inset advertising the film.

A silver cup, suitably inscribed, was presented to the owner of the winning dog by Mrs. Selby Howe, wife of the 20th Century-Fox publicity director, on behalf of 20th Century-Fox and Odeon.

In addition, Mr. Sackier had two other tie-ups with a cosmetic and lingerie shop.

Shop Tie-ups

SHOP tie-ups were the principal items in the campaign arranged by T. Flack and relief manager F. White for "Song of the South" at the Havelock Picture House, Sunderland.

A large departmental store placed a window at their disposal. A colourful background superimposed with characters from the film was linked with a selection of kiddies' wear, art cards and stills.

In each of the nine departments of the store a card was prominently displayed. This showed the rear view of Brer Rabbit with the message, "I'm off to see 'Song of the South' at the Havelock."

Small cut-outs of the animal characters were also included in each parcel of goods purchased by customers.

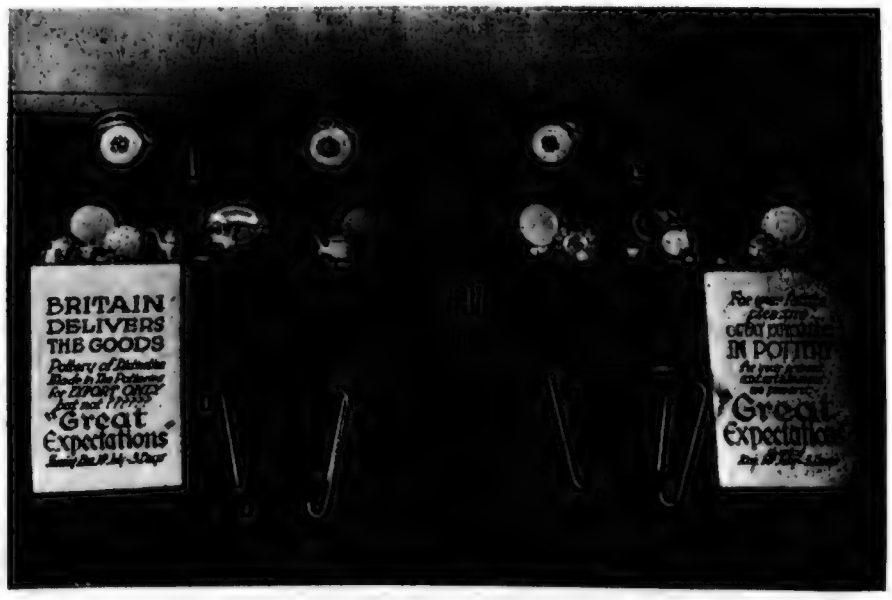
In addition, a display was made with a music shop and at two bookshops.

Window Work

TO advertise "Till the Clouds Roll By," J. G. Boddy, of the Regent, Great Yarmouth, effected two tie-ups, one with a domestic appliance firm, in

Continued on page 28

J. S. Sackier, Odeon, Brighton, persuaded the local greyhound stadium to promote a race named after 20th Century-Fox's racing film THE HOMESTRETCH. The picture shows the banner on the front of the stand advertising the event and the film. The owner of the winning dog received a silver cup presented by Odeon and 20th Century-Fox



This neat display of "for export only" pottery was a grim reminder of austerity days but it provided J. S. Livingstone, Victoria, Hartshill, Stoke-on-Trent, with an opportunity for effective play on the title of GREAT EXPECTATIONS (G.F.D.). The pottery, recently displayed at the British Industries Fair, was borrowed for the occasion from a leading manufacturer

Music: Edited by Jack Courtnay

"Young Organists Have Strange Ideas of Presentation"—Beaumont

REGINALD FOORT criticised the standard of playing of some of the younger organists at a recent meeting of the Association of Theatre Organists. His views have been endorsed in a letter sent to me by Dennis Beaumont. He writes:—

"I returned from India about six weeks ago, and whilst on demob leave visited quite a few kinemas just to hear the organists. I must say I have heard some very good interludes by Al Bollington, Lloyd Thomas, and quite a few others. But I think some of the younger organists have very strange ideas of presentation.

"First, when they 'come up' they start waving their left or right hand in the air! Why? I don't know.

"Secondly, they rush through every tune as though they have a train to catch. When I asked one of them why he rushed everything he said, 'Well, I'm only allowed twelve minutes, so in order to get through the interlude I have to *hurry* it a little.

"Surely it would have been better if he had left a couple of numbers out and not ruined it by cramming all he could into twelve minutes. The public resent their favourite tunes being maltreated, and this, naturally, leads to resentment against the performer. . . ."

Selections Predominant

Everywhere I went last week I found selections the rule of the day. *Sans* slides, *sans* stage, and just plain *sans*.

George Blackmore, in his guest appearance at the Gaumont, Chelsea, played a march, three contrasted "pops," and concluded his show with the old novelty, "In a Clock Store." Quite pleasant, but somehow disappointing for a guest appearance.

Lloyd Thomas, Granada, Clapham Junction, entertained a well-filled house effectively with ten minutes of well-played popular hits which have more or less become elevated to the position of light standard classics.

Lloyd, who is a frequent visitor at Clapham, can afford to do this sort of thing, as the patrons have heard him many times in all kinds of shows, and he received a very good hand indeed.

Roy Page's presentation at the Odeon-Astoria, Finsbury Park, last week, partook of the nature of a prologue to "Scheherazade." Keeping strictly to the works of Russian composers which have become so popular in this country, he put over a brilliant and tasteful ten minutes of melody, which found great favour with his audience and provided an effective introductory link to the feature.

Lastly, Charles Smitton, at the Dominion, Tottenham Court Road. He also gave ten to twelve minutes of melody, ranging from the light classical to the popular.

Charles is definitely at his best in the more rhythmical type of number and scored a success with his treatments of "Try a Little Tenderness," "Gal in Calico," "When You're Smiling." Good reception.

Some weeks ago a Music Appreciation Circle was inaugurated (at the children's suggestion) by the Juniors' Club at the Trocadero, Elephant and Castle, and between 30 and 40 of the youngsters welcomed it with enthusiasm.

The oldest member of the Circle is, I am told, no more than 14 years of age, yet here are some of the compositions they preferred: "Orpheus in the Underworld," "Blue Danube," a recording of Lily Pons singing an aria from "The Barber of Seville," "Aïda," "Romance," "The Holy City" (sung by the Kentucky Minstrels), Chopin Nocturnes, "Nutcracker Suite," "Peer Gynt" selections, Rachmaninoff's Second Piano Concerto, "Claire de Lune," Beethoven's Eighth Symphony and the Third Movement from the "Moonlight Sonata."

General manager Maurice Cheepen and organist Rudy Lewis were so struck by the high standard of the youngsters' choice that Lewis had the idea of compiling from some of them an interlude to be played during the normal performances at the theatre, and he called it, appropriately, "Your Children's Choice."

SHOWMANSHIP—continued

whose show window there was an array of electrical household appliances, with stills, posters, and the slogan, "Why wait 'Till the Clouds Roll By'—Bowers and Barr will help you find the silver lining for your home NOW."

The other tie-up was made with a local gown shop.

Atmosphere at Greenford

AN interesting feature of the exploitation campaign by S. J. Key, Greenford Playhouse, for "Black Narcissus" was an attractive foyer display.

Along the top of the box-office was the film's title in 2 ft. 6 in. letters, mounted on Morrison shelter frames with a silver-leafed edging. At the two foyer entrances were two 6-ft. crucifixes with silver piping. The foyer walls were draped in black satin relieved with white ropes and bells. To complete the display a tie-up was arranged with a local florist, who decorated the foyer with flowers, ferns and other foliage.

Cooling News

THE recent warm spell was seized upon by G. Ray, Regent, Bradford, for a boost for a double feature programme, "Crime Doctor's Man-Hunt" and "Who's Guilty."

Placards, posters and cards bearing a background design of icebergs carried the wording, "Whew, it's warm!—These two thrillers and chillers will help keep you cool."

Other Credits

J. Cottam, Bedford, Liverpool ("Song of the South"); E. Hurry, Regal, Edmonton ("The Loves of Joanna Godden"); E. H. Johnson, Majestic, Leeds ("The Locket"); W. K. Moore, Odeon, Durham ("My Darling Clementine"); E. W. Cross, Balham Picture House ("Dual Alibi"); L. A. Denyer, Towers, Hornchurch (O.N.C.C.); N. James, Oriel, Leighton Buzzard ("Black Narcissus"); J. Harrison, Rivoli, Southend ("Beginning or the End"); R. J. Reed, Dominion, Southall ("Beginning or the End"); D. Mackrell, Playhouse, Dewsbury ("Lady in the Lake"); G. Bernard, Odeon, Bury ("Notorious"); Nat Goulding, Odeon, Blackheath, Staffs ("Blue Skies").

The Showman

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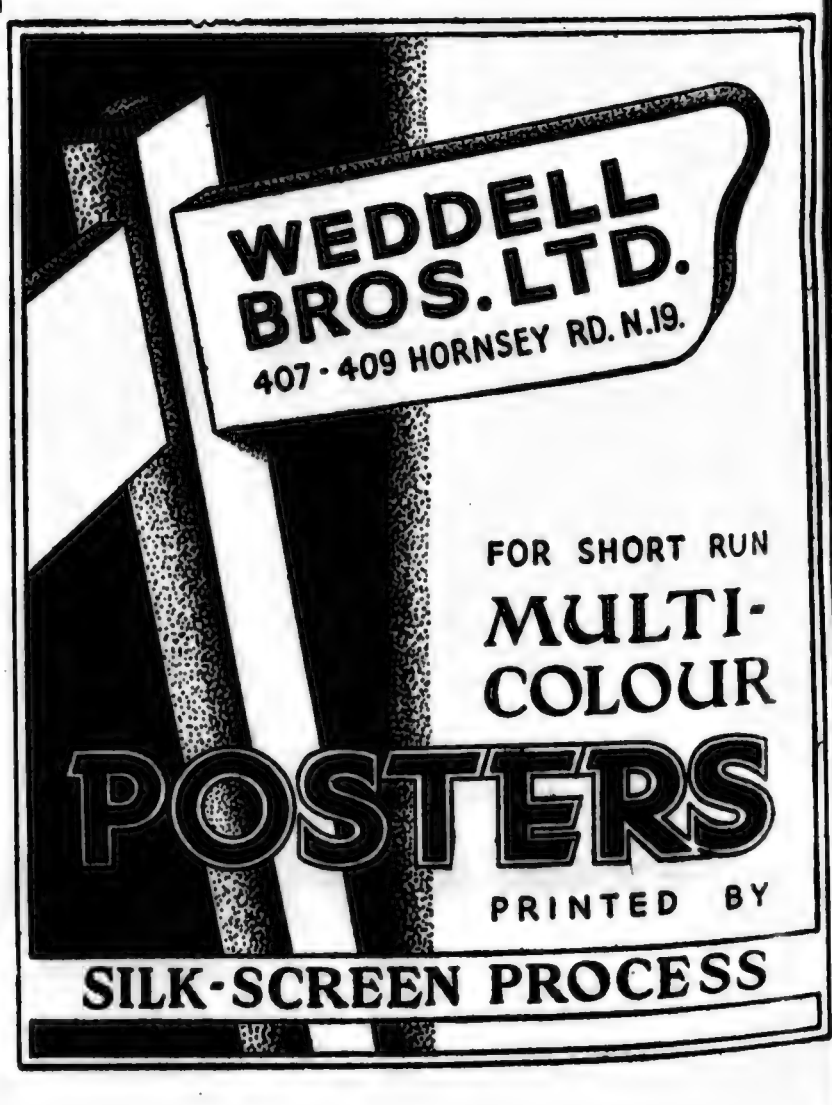

TECHNICAL

OBSERVATION WINDOW

Ross to Preview New Projector—Three Kinemas in Refitted *Queen Mary*

IN spite of production difficulties, new equipment is, slowly perhaps, making its appearance on the market.

I have received an invitation from Ross to a preview of what is described as "New 'Streemlite' Cinema Projection Equipment" at The Optical Works, Clapham Common, S.W.4, on Monday, August 11.

This variation of the much abused word, streamline, is, presumably, used to indicate that the equipment is designed in what I prefer to call the "modern styling" tradition.

The detail of the equipment has been very much on the "top secret" list, but I understand that it comprises a complete projector with some interesting new features.

SHORTAGE of sheet steel is one of the factors retarding manufacturers' production plans.

It is one of the reasons why the new totally enclosed Kamm projector has not yet made its appearance.

The projector, I understand, has been redesigned so that iron castings can be used in place of steel and at the same time a number of improvements and modifications to the original model are being incorporated.

ON board the refitted *Queen Mary*, the Cunard-White Star liner, which left Southampton on Thursday last, three kinemas are provided for first-class, cabin and tourist passengers.

My colleague, J. Benson, of the IDEAL KINEMA, who has been over the ship, tells me that the first-class kinema on the promenade deck is an admirably planned compartment with accommodation for 200 people. Seats have been specially designed and are pleasingly upholstered in fabric, having an old rose colour scheme.

Projectors employed in this kinema are the latest Gaumont-Kalee "21s," and the projectionist staff speak highly of their working and of the qualities of the picture and sound.

By this installation the *Queen Mary* is now entirely equipped with Gaumont mechanisms, Gaumont Magnus projectors supplying the picture and sound in the cabin and N Type G.B.-Kalee operating for rear projection in the tourist class kinema. A Gebescope projector for 16-mm. films is also available for films of that gauge.

FILMS proved of inestimable value as a medium for instruction to the Services and industrial firms alike during the war years. Used as a visual aid in the training of recruits in the complicated mechanisms of modern warfare and operatives in the intricate processes of industrial production they played an important part in gearing up the war effort to maximum pitch.

Since the war many industrial undertakings have found that the film can be used effectively to tell its customers all about its latest products.

In view of this growing importance of the film to industry the management committee of the Engineering and Hardware Section of the B.I.F., I learn, has decided to include a kinema in the improvements planned for next year's fair at Castle Bromwich.

This follows upon requests from exhibitors, and it is suggested that the kinema could be constructed of tubular steel and asbestos sheeting. The proposal is that the building should be sub-divided so that several small kinemas would be available for individual exhibitors.

"YOU have opened it, studied it and closed it again. You now have the inside story of Supa." That is the tailpiece to a cleverly designed booklet describing the B.T.-H. projector, which is being issued by Sound Equipment.

Transparencies have been used to enable the reader to get an inside view of the mechanisms, and by lifting each transparency both sides of the section illustrated can be viewed.

The first part of the booklet illustrates the whole projector, and the second part the projector mechanism and sound-head unit.

Those responsible for the production of the booklet are to be congratulated on a first-class piece of work.

A PARTY of Dutch journalists spending a week in this country as guests of Eagle-Lion, were given the opportunity to visit G.B-Kalee's Wardour Street showrooms to see the new Gaumont-Kalee "21" projection and sound equipment.

The keenest interest was shown in this model, particularly as the complete "21" outfit is shortly to be installed at the Coliseum, Rotterdam, to be followed by others in Amsterdam and Arnhem in the near future.

In addition to the Gaumont-Kalee equipment, the visitors saw a representative exhibition of products of A. Kershaw and Sons, G.B.-Equipments, and Bush Radio, associated companies of G.B.-Kalee, Ltd., including new television equipment and the Bell and Howell-Gaumont 16-mm. projector.

CONGRATULATIONS to Bill Sheppard, chief projectionist at the Lido, Golders Green. He has recently completed his 21st year in the employment of A.B.C.

This period, of course, includes his six years' war service with R.E.M.E.

W. G. ALTRIA

Dutch journalists show keen interest in the Gaumont-Kalee "21," during a visit to G.B-Kalee's Wardour Street showrooms. Complete equipments are to be installed at Rotterdam, Amsterdam and Arnhem

POOL CARBONS

RCA SOUND SYSTEM

REOPENINGS AT BIRMINGHAM

Improved Acoustics of the Futurist

TWO Birmingham kinemas, after being temporarily closed for renovations and redecorations, reopened during the Bank Holiday.

The Futurist theatre, John Bright Street, under the management of Harry Stanford, ceased business for the last two weeks in July, during which period panels of acoustic Celotex have been added to the walls of the auditorium chiefly with a view to improving the acoustics of the circle.

A Westinghouse metal rectifier has been installed to replace the old motor generator set, and new Peerless arcs are fitted to the projectors. In addition to other minor renovations, the café has been tastefully redecorated.

A scheme of redecoration has also been carried out at the Capitol kinema, Ward End.

Manchester B.K.S. Programme

Manchester and district section B.K.S. has arranged an attractive programme for the session 1947-48, including a meeting on the first Tuesday of each month commencing September.

The printed programme will be circulated to members and should be in their hands by the end of August. It includes details of a series of visits to manufacturers' works. Hon. secretary of the section is A. Wigley, service engineer with Charles H. Champion, 15, Broadway, Walkden.

Diploma for Chief

J. W. Petty, chief operator at the Majestic (A.B.C.), Kings Lynn, has been awarded the Diploma of Associated Membership of the Technological Institute of Great Britain, after having successfully completed a course in radio engineering. He already holds two diplomas in electrical installation work and general engineering.

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Film Trade Show Offers for July, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Accomplice	Pathe ...	65 min.	A	5,979 ft.	Richard Arlen, Vera Ann Borg, Tom Dugan.	Fair average thriller (C)	July 17, 1947	Not Fixed
Bad Men of the Border	G.F.D.... ...	55 min.	U	5,003 ft.	Kirby Grant, Armida, John Aldredge.	Passable second (CC)	July 17, 1947	Not Fixed
Beauty and the Bandit ...	Pathe ...	68 min.	U	6,261 ft.	Gilbert Roland, Ramsay Ames, William Gould.	Very moderate series second (CC)	July 31, 1947	Not Fixed
Beneath the Starry Skies	Columbia ...	65 min.	U	5,926 ft.	Ken Curtis, Jeff Donnell, Hoosier Hotshots.	Small hall Western (CC)	July 3, 1947	Oct. 6, 1947
*Beyond Price	New Realm ...	34 min.	U	3,060 ft.	Commentary by Frederick Allen.	Shoddy full quota fill-up (CC)	July 31, 1947	Not Fixed
Big Heart, The	20th Century-Fox	96 min.	U	8,664 ft.	Edmund Gwenn, Maureen O'Hara, John Payne.	Excellent novelty booking (CC)	July 3, 1947	Dec. 1, 1947
†Bob, Son of Battle ...	20th Century-Fox	104 min.	U	9,317 ft.	Lon McCallister, Edmund Gwenn, Peggy Ann Garner.	Fair average title and Technicolor proposition (CC)	July 3, 1947	Aug. 25, 1947
*Bred to Stay	Exclusive ...	35 min.	U	3,146 ft.	Commentary by Frederick Allen.	Good quota featurette (CC)	July 17, 1947	Not Fixed
Bringing Up Father ...	Pathe ...	68 min.	U	6,107 ft.	Joe Yule, Renie Riano, Tim Ryan.	Small-hall rib-tickler (CC)	July 31, 1947	Not Fixed
Cheat's Last Throw, The	Columbia ...	54 min.	U	4,827 ft.	Charles Starrett, Smiley Burnette, Doris Houck.	Underproof Western (CC)	July 3, 1947	Sept. 8, 1947
Claw Strikes, The ...	Columbia ...	53 min.	U	4,755 ft.	Charles Starrett, Smiley Burnette, Doris Houck.	Poor (CC)	July 17, 1947	Not Fixed
Curse of the Allenbys, The	G.F.D. ...	61 min.	A	5,524 ft.	June Lockhart, Don Porter, Sara Haden.	Cheap "hair-raiser" (NC)	July 31, 1947	Not Fixed
*Dancing With Crime	Paramount ...	83 min.	A	7,500 ft.	Sheila Sim, Richard Attenborough, Barry K. Barnes.	Breezy British "thick-ear" (C)	July 3, 1947	Not Fixed
Death Valley Rangers ...	New Realm ...	59 min.	U	5,344 ft.	Ken Maynard, Hoot Gibson, Bob Steele.	Handy Western for star fans (CC)	July 3, 1947	Not Fixed
Deception	Warner ...	112 min.	A	10,068 ft.	Bette Davis, Paul Henreid, Claude Rains.	Excellent general booking (NC)	July 10, 1947	Oct. 20, 1947
Dishonoured Lady ...	United Artists	84 min.	A	7,626 ft.	Hedy Lamarr, Dennis O'Keefe, John Loder.	Teaser proposition mainly for the industrial element and sticks (NC)	July 3, 1947	Not Fixed
†Down to Earth	Columbia ...	101 min.	A	9,060 ft.	Rita Hayworth, Larry Parks, Roland Culver.	Obvious star booking (CC)	July 24, 1947	Sept. 1, 1947
Dynamite Canyon ...	New Realm ...	58 min.	U	5,234 ft.	Tom Keene, Evelyn Finley, Stanley Price.	Small hall second (C)	July 24, 1947	Not Fixed
*Fishy Affair, A ...	British Australasian	35 min.	U	3,050 ft.	Maurice Messenger, George Fredericks, Charles Hersee.	Average quota fill-up (CC)	July 10, 1947	Not Fixed
*Great Promise, The ...	Eros	50 min.	U	4,572 ft.	Abraham Sofaer, Alexander Sarner, Dan Lustig.	Instructive interest feature (CC)	July 3, 1947	Aug. 11, 1947
Gun Town	G.F.D. ...	52 min.	U	4,721 ft.	Kirby Grant, Clare Carleton, Fuzzy Knight.	Reliable outdoor second (CC)	July 17, 1947	Not Fixed
Hands of Menace ...	Columbia ...	53 min.	U	5,012 ft.	Charles Starrett, Smiley Burnette, Barbara Pepper.	Very moderate second (CC)	July 17, 1947	Not Fixed
Haunted Mine	Pathe ...	52 min.	U	4,708 ft.	Johnny Mack Brown, Raymond Hatton, Linda Johnson.	Reliable support for the industrial element and youngsters. (CC)	July 31, 1947	Not Fixed
Heart Royal	Columbia ...	67 min.	U	6,092 ft.	Harry Davenport, Paul Campbell, Gloria Henry	Pleasing popular programmer (CC)...	July 31, 1947	Not Fixed
Hucksters, The	M-G-M ...	115 min.	A	10,339 ft.	Clark Gable, Deborah Kerr, Sydney Greenstreet	Capital general booking (C)	July 17, 1947	Aug. 4, 1947
†I Wonder Who's Kissing Her Now	20th Century-Fox	105 min.	U	9,406 ft.	June Haver, Martha Stewart, Mark Stevens	Excellent light booking (CC)	July 17, 1947	Not Fixed
It Happened on Fifth Avenue	Pathe ...	113 min.	A	10,322 ft.	Ann Harding, Charles Ruggles, Victor Moore	Very good popular booking (CC)	July 24, 1947	Not Fixed
It's Positively Negative...	Federated ...	38 min.	U	3,500 ft.	Commentary by Ronald Waldman and Kay Cavendish	Acceptable general fill-up (CC)	July 17, 1947	Not Fixed
Ivy	G.F.D. ...	99 min.	A	8,897 ft.	Joan Fontaine, Patric Knowles, Cedric Hardwicke	Very good general booking (NC)	July 17, 1947	Oct. 2, 1947
Joan Medford is Missing	G.F.D. ...	65 min.	A	5,912 ft.	Bill Goodwin, Robert Lowery, Virginia Grey	Third-rate shocker (NC)	July 31, 1947	Not Fixed
*Journey to Adventure	Warner ...	42 min.	U	3,834 ft.	Commentary by Frederick Grisewood	Museum piece, mainly for juveniles and boys' clubs (CC)	July 10, 1947	Not Fixed
Larceny in Her Heart ...	Pathe ...	68 min.	A	6,151 ft.	Hugh Beaumont, Cheryl Walker, Paul Bryar	"Off-the-peg" thriller (NC)	July 31, 1947	Not Fixed
Lie Detector, The ...	RKO-Radio ...	63 min.	A	5,664 ft.	Bonita Granville, Morgan Conway, Don Douglas	Good average second (C)	July 10, 1947	Aug. 11, 1947
Living in a Big Way ...	M-G-M ...	103 min.	A	9,304 ft.	Gene Kelly, Marie McDonald, Charles Winninger	Ordinary "programmer" (CC)	July 24, 1947	Sept. 8, 1947
*Little Miss Broadway ...	Columbia ...	68 min.	A	6,262 ft.	Jean Porter, John Shelton, Ruth Donnelly	Sub-standard supporting proposition (CC)... ...	July 31, 1947	Not Fixed

Little Miss Broadway ...	Columbia	... 68 min.	A	6,262 ft.	Jean Porter, John Shelton, Ruth Donnelly	Sub-standard supporting proposition (CC) ...	...	July 31, 1947	Not Fixed
Love and Learn	Warner	... 83 min.	U	7,505 ft.	Jack Carson, Robert Hutton, Martha Vickers	Average "double bill" (CC)	...	July 10, 1947	Dec. 1, 1947
Meandering in Manhattan	Federated	... 38 min.	U	3,500 ft.	Commentary by Gerry Wilmot	Poor (CC)	...	July 17, 1947	Not Fixed
Millerson Case, The ...	Columbia	... 72 min.	A	6,477 ft.	Warner Baxter, Nancy Saunders Clem Bevans	Fair to middling second (C)	...	July 3, 1947	Not Fixed
Open City	British Lion	... 100 min.	A	9,400 ft.	Anna Magnani, Aldo Fabrizi ...	Specialised hall booking (NC)	...	July 10, 1947	Not Fixed
Paula	Columbia	... 82 min.	A	7,404 ft.	Janis Carter, Glenn Ford, Barry Sullivan	Very good thriller (NC)	...	July 3, 1947	Not Fixed
Pursued	Warner	... 100 min.	A	9,095 ft.	Teresa Wright, Robert Mitchum Judith Anderson	Doubtful booking (NC)	...	July 3, 1947	Nov. 10, 1947
Ramrod	M-G-M	... 94 min.	U	8,499 ft.	Joel McCrea, Veronica Lake, Donald Crisp	Pretentious horse-opera (C)	...	July 31, 1947	Aug. 18, 1947
†Red Stallion, The ...	G.F.D....	... 80 min.	U	7,256 ft.	Robert Paige, Ted Donaldson, Noreen Nash	Capital general booking (CC)	...	July 31, 1947	Not Fixed
Ride To-Night	Film Traders	... 107 min.	A	9,737 ft.	Oscar Ljung, Eve Dahlbeck, Lars Hanson	For specialised audiences (NC)	...	July 17, 1947	Not Fixed
Romance of Rosy Ridge, The	M-G-M	... 105 min.	U	9,467 ft.	Van Johnson, Thomas Mitchell, Janet Leigh	Pedestrian programmer (CC)	...	July 3, 1947	July 28, 1947
†Romance of the West ...	Pathe	... 58 min.	U	5,269 ft.	Eddie Dean, Joan Barton, Emmett Lynn	Good Western (CC)	...	July 24, 1947	Not Fixed
Sanctuary of the Heart	New Realm	... 51 min.	U	5,500 ft.	Commentary by Robert Alexandre	Booking mainly for specialised halls (C)	...	July 31, 1947	Not Fixed
Secret of Linda Hamilton	Pathe	... 58 min.	A	5,285 ft.	Mary Ware, Rick Vallin, Addison Richards	Very, very moderate second (NC)	...	July 24, 1947	Not Fixed
Seven Keys to Baldpate...	RKO-Radio	... 68 min.	A	6,139 ft.	Philip Terry, Jacqueline White, Eduardo Ciannelli	Very, very moderate second (NC)	...	July 24, 1947	Aug. 18, 1947
*So Well Remembered ...	RKO-Radio	... 114 min.	A	10,301 ft.	John Mills, Martha Scott, Trevor Howard.	Excellent title and star booking (C)	...	July 10, 1947	Aug. 25, 1947
Spider Woman Strikes Back, The	G.F.D....	... 59 min.	A	5,327 ft.	Gale Sondergaard, Brenda Joyce, Kirby Grant.	Fair average thriller (NC)	...	July 31, 1947	Not Fixed
Stormy Waters	M-G-M	... 75 min.	A	6,733 ft.	Jean Gabin, Michele Morgan, Madeleine Renaud.	Good booking for specialised and better-class halls		July 31, 1947	Not Fixed
Strange Conquest ...	G.F.D....	... 64 min.	A	5,753 ft.	Jane Wyatt, Lowell Gilmore, Julie Bishop.	Small hall support (NC)	...	July 31, 1947	Not Fixed
Sweetheart of Sigma Chi	Pathe	... 70 min.	U	6,396 ft.	Elyse Knox, Phil Regan, Phil Brito.	Reliable programmer for the family and populars (CC)		July 31, 1947	Not Fixed
*Swiss Honeymoon ...	New Realm	... 63 min.	U	5,750 ft.	Percy Marmont, Pat Mainwaring.	Moderate fill-up (CC)	...	July 24, 1947	Not Fixed
†Tale of the Navajos ...	M-G-M	... 53 min.	U	4,747 ft.	Narrated by Edwin Jerome.	Moderate second (CC)	...	July 31, 1947	Not Fixed
†Vigilante's Return, The	G.F.D....	... 67 min.	U	6,025 ft.	Jon Hall, Margaret Lindsay, Andy Devine.	Good "horse-opera" (CC)	...	July 24, 1947	Sept. 22, 1947
Web, The	G.F.D....	... 87 min.	A	7,831 ft.	Ella Raines, William Bendix, Edmond O'Brien.	De-luxe "thick-ear" (NC)	...	July 10, 1947	Sept. 22, 1947
Where There's Life ...	Paramount	... 75 min.	A	6,770 ft.	Bob Hope, Signe Hasso, William Bendix.	Moderate Bob Hope (C)	...	July 31, 1947	Not Fixed

REISSUES

Balalaika	M-G-M	... 102 min.	U	9,185 ft.	Nelson Eddy, Ilona Massey, Frank Morgan.	Handy light booking for the family (C)	...	July 24, 1947	Aug. 11, 1947
Blockheads	Exclusive	... 61 min.	U	5,523 ft.	Stan Laurel, Oliver Hardy, Patricia Ellis.	Capital slapstick revival (CC)	...	July 17, 1947	Not Fixed
Bonnie Scotland	M-G-M	... 80 min.	U	7,213 ft.	Stan Laurel, Oliver Hardy, June Lang.	Good light entertainment for the unsophisticated (CC)		July 10, 1947	July 14, 1947
Double Cross	Renown	... 63 min.	A	5,699 ft.	Kane Richmond, Pauline Moore, Wynne Gibson.	Average revival for the unsophisticated (NC)	...	July 17, 1947	Not Fixed
I Married a Witch ...	International	... 76 min.	A	6,800 ft.	Fredric March, Veronica Lake, Cecil Kellaway.	Good novelty booking (C)	...	July 24, 1947	Not Fixed
It Happened To-morrow	Renown	... 84 min.	A	7,651 ft.	Dick Powell, Linda Darnell, Jack Oakie.	Light entertainment for the family (C) ...	...	July 17, 1947	Aug. 25, 1947
Les Disparus de St. Agil	Studio One Dist.	101 min.	A	9,470 ft.	Eric von Stroheim, Michel Simon, Aime Clariond.	Good family reissue wherever French films are accepted (CC)	...	July 17, 1947	Not Fixed
Nanook of the North ...	United Artists	50 min.	U	4,500 ft.	Nanook, Nyla, Allee.	Interest subject for the majority (CC)	...	July 17, 1947	Not Fixed
*Quiet Wedding ...	A.B.F.D.	... 80 min.	U	7,200 ft.	Margaret Lockwood, Derek Farr Marjorie Fielding.	Handy light booking for the family (C)	...	July 31, 1947	Not Fixed
*Scrooge	Ambassador	... 77 min.	U	7,000 ft.	Seymour Hicks, Donald Calthrop, Barbara Everest.	Good Christmas fare for all (CC)	...	July 17, 1947	Not Fixed
*Somewhere in Civvies...	Butcher's	... 86 min.	U	7,894 ft.	Frank Randle, Suzette Tarri, George Doonan.	Good popular comedy bet (C)	...	July 10, 1947	Nov. 3, 1947
Tarzan's New York Adventure	M-G-M	... 71 min.	U	6,362 ft.	Johnny Weissmuller, Maureen O'Sullivan, John Sheffield.	Popular entertainment for the family (CC) ...	...	July 10, 1947	Sept. 22, 1947
*Thunder Rock ...	M-G-M	... 111 min.	A	10,035 ft.	Michael Redgrave, Barbara Mullen, Lilli Palmer.	Excellent reissue for the majority (NC) ...	...	July 17, 1947	Oct. 6, 1947
Woman of the Town, The	International	... 89 min.	A	8,046 ft.	Claire Trevor, Albert Dekker, Barry Sullivan.	Good revival for Western enthusiasts (C) ...	...	July 24, 1947	Not Fixed

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* A British Picture. † In Colour.

PEOPLE

J. W. Saunders Back at Work—R. Arbus Emigrating to S. Africa

HIS many friends will be glad to hear that J. W. SAUNDERS, one of the Bristol branch delegates, is back in harness again after his recent indisposition. He was present at the last meeting of the branch and was looking fit and well.

CHARLES STOKES, Majestic, Derby, whose Sunday night ten minutes' services were local news until their cessation some months ago, has successfully tried out a 45-minute concert. The programme was provided by a mixed choir of the local Civil Ordnance Department and brought to the notice of Charles at least two vocalists who will come in useful for future occasions.

R. ARBUS has resigned his position as salesman on the staff of the Liverpool branch, G.F.D., and is leaving this country for South Africa. He will be accompanied by his family and intends to make his home in Durban.

E. SMITH, who has been appointed manager of the Londesborough Cinema at Scarborough, was previously with Gaumont-British, joining them in 1934. His last appointment on this circuit was the Picture House, York. Before being called up in 1941 he was manager of the Scala, Harrogate.

T. WHOSTON, a member of the Lancashire Cinema Old Boys' Association and associated with the equipment side of the Trade in Manchester, was taken ill whilst on holiday and was admitted in Redhill County Hospital, Edgware, Middlesex, where he was operated on for appendicitis.

In a letter to one of the L.C.O.B.s he writes: "I'm pleased to report that the stitches have been removed from my 'tummy.' This means a few more days here and then home to Blackpool." Mr. Whoston was at one time chief projectionist at one of the Manchester city theatres.

A silver cigarette case was presented to W. A. HOWARTH, manager of the Odeon, Crosby, near Liverpool, by the Crosby Carnival Committee for the services he rendered on the occasion of the Odeon midnight matinée. The Crosby Carnival was held to raise funds for the local general hospital.

Congratulations to F. W. SALTER, manager of the Palmers Green Palmadium, and Mrs. Salter on the birth of their first daughter.

A. H. CRAWLEY, assistant manager at the Kensal Rise Odeon since June, 1946, has been transferred in a similar capacity to the Finsbury Park Odeon-Astoria. He joined the company as trainee at Southall in 1943, and afterwards spent a year at the Park Royal Odeon.

J. SQUIRES, trainee manager at the Finsbury Park Odeon-Astoria, has been promoted to assistant manager and transferred to the Kensal Rise Odeon.

ALD. C. H. BRYNING, O.B.E., J.P., who was the prime mover in the flotation of Jackson's Amusements, which owns a group of kinemas in Rochdale and Bacup, was made an honorary freeman of Rochdale on July 31. In May last he was elected president of the British Cinema and Theatre Printers' Association for the eighth successive year and has been a member of the Rochdale Council for nearly 36 years.

W. J. Kupper, 20th Century-Fox's new managing director, meets a number of Trade personalities. He is seen with Sir Philip Warter, Sir Alex King, Arthur Silverstone and Sir Gordon Graig

Jimmy Handley and Anne Crawford in Walter Forde's THE CROWTHERS OF BANKDAM, from Thomas Armstrong's novel of a Yorkshire wool-trade family, to be Trade shown by G.F.D. on Tuesday, August 19, at Studio One at 10.30 a.m.

Successor to GEO. W. A. HOARE, who was assistant manager at the Palace Theatre, Leicester, before moving to the Wood Green Empire, London, a few weeks ago, is MACKINTOSH McKENZIE, formerly assistant secretary at the Tivoli, Aberdeen.

J. J. McCRACKEN, the Rochdale (Lancs.) kinema proprietor, has agreed to again contest the Brimrod Ward as a Conservative in the forthcoming Rochdale municipal elections in November.

A few years ago, W. S. ROWLEY, Pendyffryn Road, Rhyl, joined the staff of Rhyl Odeon as a doorman and subsequently became staff-foreman at the same theatre. He was recently selected and trained for managerial duties and is now assistant manager of Colwyn Bay Odeon, and a relief manager for the circuit.

"5th Avenue" at New Gallery

Roy Del Ruth's "It Happened on 5th Avenue," an Allied Artists production being released by Pathé, opened at the New Gallery, Regent Street, where it has been booked for an extended run, on Sunday, August 3.

Starring Don DeFore, Ann Harding, Charlie Ruggles, Victor Moore and Gale Storm, it is a comedy story of a tramp, who solves the housing problem by moving into the unoccupied mansion.

Closed for Alterations

The Olympia, Carey's Lane, Bristol, will close down on Saturday next, August 9, for approximately three months to allow a scheme of alterations and improvements to be carried out. These include redecoration, recarpeting and reseating.

BERGMAN'S SWEDISH FILMS

Two for New Realm Distribution

NEW REALM are to distribute two of Ingrid Bergman's Swedish films, according to Cecil Cattermoul, British representative of Svensk Filmindustri.

The films are: "Illusion" and "One Magical Night."

"Illusion," directed by Gustaf Molander, is a story of a passionate courtship between a man who was by nature a rover, and a girl who has been brought up from childhood in the seclusion and protection of a rich home.

"One Magical Night," directed by Per Lindberg, has Ingrid Bergman in the rôle of a beautiful girl who changed her name to try to escape the nation-wide notoriety thrust upon her because she was the central figure of an "affaire d'amour."

SASS ACQUIRED BY S. GOLDWATER

Controlling interest in Sound and Scene Services, kinema equipment specialists of Wardour Street, has been acquired from E. R. Mills by Sidney Goldwater, formerly sales manager to the company, and now managing director.

E. R. Mills has relinquished his association with SASS completely and has removed the head office of his other company, Kinetours, from Wardour Street to the Ritz, Chipping Norton, which this company controls.

Vivian Blaine Visits Scotland

Glasgow and the West of Scotland has been visited by Vivian Blaine who, accompanied by her husband, is making personal appearances.

Arriving by air on Tuesday, she appeared at the Broadway, Prestwick, then at the Odeon, Ayr. After a tour of the Burns's Country, she made a personal appearance in Kilmarnock, and on Wednesday made personals in Glasgow and afterwards at Edinburgh.

"Dancing With Crime" in West End

"Dancing With Crime," a thrilling action melodrama directed by John Paddy Carstairs and starring Richard Attenborough, Barry K. Barnes and Sheila Sim, will be presented at the Plaza, starting Friday, August 8.

The production is a true-to-life story with a present-day theme and a setting applicable to a great metropolis.

"Best Years" Queues

Samuel Goldwyn's "The Best Years of Our Lives," released by RKO-Radio, is still attracting queues at the Odeon, Marble Arch, where it began the sixth month of its London showing on July 24.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Aug. 7 and Wed., Aug. 13

Thursday

The Assassin (*Columbia*)

Studio One. **10.45 a.m.**
Cast: Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot. **Director:** George Waggner.
Action drama filmed in Cinecolor and based on a Zane Grey story. It presents Randolph Scott as a gunman who cannot live down his reputation.

Song of the Thin Man (*M-G-M*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: William Powell, Myrna Loy, Keenan Wynn, Dean Stockwell, Philip Reed, Patricia Morison, Leon Ames, Gloria Grahame, Jayne Meadows, Ralph Morgan. **Director:** Edward Buzzell.
The stars continue the adventures of Nick and Nora Charles in their battle against crime. The story takes them on board a luxurious gambling ship, where they are involved in a series of adventures pivoting round the murder of an orchestra leader.

Friday

The Corpse Came C.O.D. (*Columbia*)

Studio One. **10.45 a.m.**
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks. **Director:** Henry Levin.
This picture marks return of George Brent to the screen as a fast-talking, quick-thinking reporter with a talent for crime-detection. It also marks return of Joan Blondell in a wise-cracking rôle. Adele Jergens appears as a Hollywood star whose discovery of a corpse on her doorstep precipitates the hectic proceedings

Monday

Hoppy's Holiday (*United Artists*)

Private Theatre. **11 a.m.**
Cast: William Boyd, Andy Clyde, Rand Brooks, Andrew Tombes. **Director:** George Archainbaud.
Hopalong Cassidy and his two friends from the Bar-20 ranch get to Mesa City as the townsfolk start celebrating the launching of a big irrigation project.
Unfortunately, the money for the project, borrowed from the town's citizens, is stolen from the bank by some crooks. Hopalong finally traps the real culprits.

Millionaire Playboy (*Grand National*)

Hammer Theatre. **10.30 a.m.**
Cast: George O'Brien, Beatrice Roberts, Willard Robertson, Ward Bond, Bert Hanlon, Gertrude Short, Lloyd Ingraham, George Rosener, Robert E. O'Connor. **Director:** David Howard.
Reissue. George O'Brien has the rôle of a wealthy young man whose father imagines he is a "softy," but does not know that he is secretly a wrestling champion.

Victor Mature and Coleen Gray are co-starred in the forthcoming 20th Century-Fox thriller, KISS OF DEATH, relating the adventures of a crook, who tries to reform

Tuesday

Under Your Hat (*Grand National*)

Hammer Theatre. **10.30 a.m.**
Cast: Jack Hulbert, Cicely Courtneidge, Austin Trevor, Leonora Corbett, Cecil Parker, Tony Hayes. **Director:** Maurice Elvey.
Reissue. Based on the stars' big West End stage hit, the story tells of efforts by a popular film star to recover a secret carburettor, stolen by the agents of a foreign power.

"What's Your's?" a featurette, introducing Jack Train in his ITMA rôle of the bibulous Colonel Chinstrap, will also be shown.

Jericho (*Ambassador*)

Studio One. **10.45 a.m.**
Cast: Paul Robeson, Henry Wilcoxon, Wallace Ford, Princess Kouka, John Laurie, James Carew, Lawrence Brown, Rufus Fennell. **Director:** Thornton Freeland.
Reissue. Paul Robeson in the rôle of Jericho Jackson, a deserter from the American Army of the first World War, becomes virtual leader of an ancient tribe of Arabs.

Wednesday

Jassy (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Margaret Lockwood, Patricia Roc, Dennis Price, Dermot Walsh, Basil Sydney. **Director:** Bernard Knowles.
Adapted from Norah Loft's novel of the 1830's, this Gainsborough production brings the two feminine stars of "The Wicked Lady" together again in another period romance, this time in Technicolor.
It is the story of a young gipsy girl, gifted with the power of second sight.

They Meet Again (*Grand National*)

Hammer Theatre. **10.30 a.m.**
Cast: Jean Hersholt, Dorothy Lovett, Robert Baldwin, Anne Bennett, Maude Eburne, Neil Hamilton, Barton Yarborough. **Director:** Erle C. Kenton.
Reissue of one of the Dr. Christian series, with Jean Hersholt appearing as the kindly medico. The plot centres round embezzlement at a bank.
"Fag End," a featurette, telling the story of tobacco, will also be shown.

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SITUATIONS VACANT

WANTED for industrial hall, London East End, a live and experienced Manager.—Apply, with references, B., Box 324, Kinematograph Weekly.

MAJOR film renting company require Office Manager for Manchester branch; must be fully experienced; able to control staff and take full charge of office.—Write, giving full details of experience, previous employment, age, salary required, etc., to C., Box 325, Kinematograph Weekly.

EXPERIENCED Manager required, permanency.—Apply, in confidence, to Charles K. Deeming, Empire Cinema, Loughborough.

CINEMA Manager wanted immediately for independent theatre, Croydon; booking and management experience; must be a good disciplinarian.—Please write, with full particulars and salary required Box Q.1930, Bensons, Kingsway Hall, Kingsway, W.C.2.

GOOD Second Projectionist or Co-Chief required.—Apply, Charles K. Deeming, Rex Cinema, Coalville.

SALESMAN required, Nottingham territory.—Write, in confidence, to E., Box 327, Kinematograph Weekly.

FILM Company requires Apprentices in Production department. Applicants should be between 16 and 20 years old. No premium required from right applicants.—Apply in first instance by letter to Leslie Lawrence Productions, Ltd., 193, Wardour Street, W.1.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

SITUATIONS WANTED

EXPERIENCED Manager; very capable and energetic, desires change; six years and up to the present with major circuit (London); would consider provincial house, private or small circuit only; full bonded.—N., Box 335, Kinematograph Weekly.

HOUSE MANAGER (EX-CIRCUIT) DESIRES POSITION, SIMILAR OR RELIEF; MOBILE.—30, CHURCH AVENUE, NEWCASTLE-ON-TYNE, 3.

LIVE Manager and Café Manageress desires an appointment (joint); would consider taking over business that requires building up, or as manager and assistant manageress of good-class kinema; A.B.C. experience; go anywhere; interview arranged.—Offers, H., Box 330, Kinematograph Weekly.

FULLY EXPERIENCED MANAGER DESIRES CHANGE, SEASIDE TOWN PREFERRED BUT NOT ESSENTIAL; CAFE EXPERIENCE WITH MAYFAIR CIRCUIT; PRESENT APPOINTMENT OVER THREE YEARS; INTERVIEW ARRANGED.—J., BOX 331, KINEMATOGRAPH WEEKLY.

EX-SERVICE Man (30) (single) seeks position as Trainee Manager; app. 15 years' floor staff experience, four years as manager at Garrison kinema theatres overseas; keen and conscientious; good references.—Y., Box 321, Kinematograph Weekly.

MANAGER, young, smart, energetic, seeks situation; keen on publicity and exploitation; good references; wife capable of running café or restaurant; go anywhere if accommodation available.—K., Box 332, Kinematograph Weekly.

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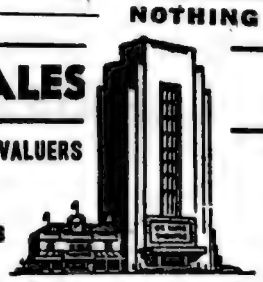

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SITUATIONS WANTED (Contd).

ADVERTISER wishes to obtain situation, Manager or Manager-Operator, in small kinema in Cornwall, anywhere between Truro and Penzance preferred; 25 years' experience; free during August.—D., Box 326, Kinematograph Weekly.

CHIEF Projectionist (28) seeks situation with progressive company in London, Home Counties area; ten years' experience, first-class theatres and methods; interview arranged.—O., Box 336, Kinematograph Weekly.

CHIEF, 20 years' experience, now with major circuit, owing to wife's ill-health, offers his services to any employer who can provide suitable accommodation; all types equipment and maintenance, genuine applicant.—A., Box 323, Kinematograph Weekly.

16-MM. TECHNICIAN desires position with a film publicity department; competent in all technical matters concerning distribution, projection and production; capable organiser and administrator; reasonable salary expected.—K., Box 30[illegible], Kinematograph Weekly.

FOR SALE & WANTED

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LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur., Aug. 7	10.45 a.m.	Studio One ...	The Assassin	Columbia	Randolph Scott ...	—
,, ,, 7	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Song of the Thin Man ; Short ...	M-G-M	William Powell ...	—
,, ,, 7	2.30 p.m.	Own Theatre ...	Last of the Redskins	Columbia	———	—
Fri., ,, 8	10.45 a.m.	Studio One ...	The Corpse Came C.O.D. ; Short	Columbia	George Brent... ...	—
,, ,, 8	2.30 p.m.	Private Theatre	This Modern Age, No. 11... ...	G.F.D.	———	—
Mon. ,, 11	11 a.m.	Own Theatre ...	Hoppy's Holiday	United Artists ...	William Boyd... ...	—
,, ,, 11	10.30 a.m.	Hammer Theatre	Millionaire Playboy (Reissue) ; Short.	Grand National ...	George O'Brien ...	U
Tues., ,, 12	2.30 p.m.	G.B. Theatre ...	The Crystal Ball (Reissue) ...	International ...	Paulette Goddard ...	U
,, ,, 12	10.45 a.m.	Studio One ...	Jericho (Reissue)	Ambassador ...	Paul Robeson ...	U
,, ,, 12	10.30 a.m.	Hammer Theatre	What's Yours ; Under Your Hat (Reissue)	Grand National ...	Jack Hulbert ...	U
Wed., ,, 13	10.30 a.m.	Studio One ...	Jassy	G.F.D.	Margaret Lockwood ...	—
,, ,, 13	10.30 a.m.	Hammer Theatre	They Meet Again (Reissue) ; Fag End.	Grand National ...	Jean Hersholt ...	U
		BIRMINGHAM.				
Tues., Aug. 12	10.30 a.m.	Forum	Ramrod	M-G-M	Joel McCrea	U
,, ,, 12	10.30 a.m.	Futurist ...	Romance of the West	Pathe	Eddie Dean	U
Wed., ,, 13	10.30 a.m.	Forum	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
,, ,, 13	10.30 a.m.	Scala	Larceny in Her Heart	Pathe ...	Hugh Beaumont ...	A
,, ,, 13	10.30 a.m.	Futurist	The Web	G.F.D.	Ella Raines	A
Thur., ,, 14	10.30 a.m.	Futurist ...	Beauty and the Bandit	Pathe	Gilbert Roland ...	U
,, ,, 14	10.30 a.m.	Scala	Ivy	G.F.D.	Joan Fontaine ...	A
Fri., ,, 15	10.30 a.m.	Scala	Bringing Up Father	Pathe	Joe Yule	U
,, ,, 15	10.30 a.m.	Futurist ...	The Crystal Ball (Reissue) ...	International ...	Paulette Goddard ...	U
		CARDIFF.				
Tues., Aug. 12	10.30 a.m.	Capitol	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
,, ,, 12	10.30 a.m.	Olympia	A Man About the House ...	British Lion ...	Margaret Johnston	A
,, ,, 12	10.45 a.m.	Park Hall ...	My Son Alone (Reissue) ...	International ...	Preston Foster ...	A
Wed., ,, 13	10.30 a m.	Olympia	The Woman of the Town (Reissue)	International ...	Claire Trevor ...	A
Fri., ,, 15	10.45 a.m.	Park Hall ...	I Married a Witch (Reissue) ...	International ...	Fredric March ...	A
,, ,, 15	10.30 a.m.	Olympia	Merton of the Movies	M-G-M	Red Skelton	U
		GLASGOW.				
Tues., Aug. 12	10.30 a.m.	La Scala ...	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
,, ,, 12	10.30 a.m.	Regal	Open City	British Lion ...	Anna Magnani ...	A
Wed., ,, 13	10.30 a.m.	Regal	A Man About the House ...	British Lion ...	Margaret Johnston	A
Fri., ,, 15	10.30 a.m.	Cosmo	Merton of the Movies	M-G-M	Red Skelton	U
		LEEDS.				
Tues., Aug. 12	10.30 a.m.	Tatler	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
,, ,, 12	10.30 a.m.	Tower	Where There's Life	Paramount ...	Bob Hope	A
,, ,, 12	10 30 a.m.	Ritz	Living in a Big Way	M-G-M	Gene Kelly	A
Wed., ,, 13	10.30 a.m.	Ritz	Open City	British Lion ...	Anna Magnani ...	A
		LIVERPOOL.				
Tues., Aug. 12	10.30 a.m.	Forum	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
Fri., ,, 15	10.45 a.m.	Palais de Luxe ...	Merton of the Movies	M-G-M	Red Skelton	U
		MANCHESTER.				
Tues., Aug. 12	10.45 a.m.	Theatre Royal ...	Where There's Life	Paramount ...	Bob Hope	A
,, ,, 12	10.45 a.m.	Deansgate ...	The Spider Woman Strikes Back	G.F.D.	Gale Sondergaard ...	A
Wed., ,, 13	10.30 a.m.	Deansgate ...	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
Thur., ,, 14	10.45 a.m.	Deansgate ...	A City Speaks	G.F.D.	———	—
Fri., ,, 15	10.45 a,m.	Theatre Royal ...	The Crystal Ball (Reissue) ...	International ...	Paulette Goddard ...	U
,, ,, 15	10.45 a.m.	Deansgate ...	Joan Medford is Missing ...	G.F.D.	Bill Goodwin	A
		NEWCASTLE.				
Wed., Aug. 13	10.30 a.m.	Pavilion ...	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
,, ,, 13	10.30 a.m.	Haymarket ...	Merton of the Movies	M-G-M	Red Skelton	U
		NOTTINGHAM.				
Tues., Aug. 12	10.30 a.m.	Carlton	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
,, ,, 12	10.30 a.m.	Scala	Where There's Life	Paramount ...	Bob Hope	A
,, ,, 12	10.30 a.m.	Elite ...	A Man About the House	British Lion ...	Margaret Johnston ...	A
Fri., ,, 15	10.30 a.m.	Elite	Ramrod	M-G-M ...	Joel McCrea	U
		SHEFFIELD.				
Tues., Aug. 12	10.40 a.m.	Cinema House ...	Sweetheart of Sigma Chi ...	Pathe	Phil Regan	U
,, ,, 12	10.45 a.m.	Union Street ...	Stagedoor Canteen	A.B.F.D.	Cheryl Walker ...	U
Wed., ,, 13	10.30 a.m.	Hippodrome ...	A Man About The House ...	British Lion	Margaret Johnston ...	A
,, ,, 13	10.30 a.m.	Cinema House ...	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
Thur., ,, 14	10.30 a.m.	Cinema House ...	The Falcon's Adventure ...	RKO-Radio ...	Tom Conway ...	A
,, ,, 14	10.30 a.m.	Hippodrome ...	Open City	British Lion ...	Anna Magnani ...	A
Fri., ,, 15	10.30 a.m.	Hippodrome ...	Ramrod	M-G-M	Joel McCrea	U
,, ,, 15	10.30 a.m.	Union Street ...	Where There's Life	Paramount ...	Bob Hope	A
,, ,, 15	10.30 a.m.	Cinema House ...	Down to Earth	Columbia	Rita Hayworth	A

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